महाकविश्रीभवभूतिप्रणीतं

मालतीमाधवं

नाम प्रकरणम् ।

MĀLATĪMĀDHAVAM

A SANSKRIT DRAMA IN X ACTS OF BHAVABHŪTI
CRITICALLY EDITED WITH AN INTRODUCTION,
NOTES, TRANSLATION, AND APPENDICES

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PREFACE

Bhavabhūti is admittedly a more difficult poet than Kālidāsa and the Mālatī-Mādhava is probably the longest and the most difficult of Sanskrit pieces. This, therefore, was the reason which prompted us to undertake the present edition of the text. It has the usual features of the books edited by us, with this addition that the notes are thoroughly exhaustive; there are numerous quotations from the commentators, particularly in those places where they have original interpretations to offer or where they have brought out the hidden significance of particular words or phrases or remarks, which do credit to their intelligence and critical acumen.

In writing this book, we have drawn upon all published editions of the play, notably those of Bhandarkar, Kale and the Nirnayasāgara edition, and in the translation we owe so much to the free and beautiful rendering of Wilson. In the introduction, we have made use of all available authorities; and we take this opportunity of acknowledging our debt to all these. We have further to thank Prof. N. V. Vaidya, M. A. of the Fergusson College for his active help and sympathy and lastly the Managers of the Ganesh Printing Press and the Aryabhushana Press for the very neat and careful printing and the fine get up of the book.

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INTRODUCTION.

Bhavabhūti, his family, his life, and home.

Although not so well known or admired by the Occident as is the premier poet of India, Bhavabhūti is recognized by the circles of the elite in the land of his birth as next only to Kālidāsa in his gift of poetic power and genius—while some go still further and seat him on one of "the two glory-smitten summits of the poetic mountain," with* Kālidāsa as "his compeer, not rival." Unlike Kālidāsa, however, whose reticence about himself has left us totally in the dark regarding his age, or family or doings, Bhavabhūti has given us in the prologues to his three plays considerable details about himself, his family and his provenance; and there is, fortunately, a good deal of external evidence available for fixing the date of the poet within a few years of his actual date.

The account which he gives of himself is the fullest in the Mahāvīracarita, probably the poet's earliest work; much the same is also given in Mālatī-Mādhava, where there is further an attempt to glorify[1] his family and his own attainments;[2] as also a spirited attack on those carping critics of his day who seem to have looked with disfavour on his earlier works[3]. The Uttararāmacarita, which is obviously the work of his maturity[4] is most meagre in the biographical matter.

This is, then, what he says about himself. There is in the country of the South, in Vidarbha,[5] a town called

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1. Māla. I. 7. 2. Māla. I. 10. 3. Māla. I. 8.

4. शब्दब्रह्मविदः कवेः परिणतप्रज्ञस्य वाणीमिमाम् ॥ Uttara VII. 20.

5. This detail is supplied by the Mālatī-Mādhava. Dr. Belvalkar remarks in this connexion "In fairness, however, we must

Padmapura. There dwelt certain Brahmins of the family of Kāśyapa, who followed the Taittirīya branch of the Vedas; the heads of their schools taking precedence at dinner-parties, maintaining the five fires, observers of religious vows, drinkers of Soma, bearing the family name of Udumbara, and learned in the Vedas. It was to this family that the famous Mahākavi, the performer of the Vājapeya sacrifice, belonged. Fifth in descent from him was Bhavabhūti, Bhaṭṭa Gopāla of blessed name being his grandfather, and Nīlakantha of pure fame being his father. His mother's name was Jātukarnī. He received the title "Śrīkantha"; he had mastered the science of grammar, mīmamsā and logic, and had studied the Vedas, the Upanisads, the Sāṅkhya and the Yoga. His preceptor was Jñāna[1]-nidhi, chief of holy ascetics, as Angiras was chief of great sages, and who, as his name imports, was rich in knowledge. He was a poet and was in friendly relations with the actors into whose hands he gave his dramatic works.

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add that the oldest extant ms. of the Mālatīmādhava dated Nevārī Saṁvat 276 = A. D. 1156 does not mention the province in which Padmapura was situated, nor does the prologue to the Mahāvīracarita". Uttar. Intro. XXXVI. Bhandarkar, however, believes that Bhavabhūti's native place appears to have been somewhere near Chandrapura or Chanda in the Nagpur territories where there are still many families of Marāthi Deśastha Brahmins of the तैत्तिरीय शाखा of the कृष्ण यजुर्वेद with आपस्तंब for their Sūtra, and in the country to the South and South-east of which there are families of Tailanga Brahmins following the same Veda and Sūtra.

1. The name looks like one assumed by persons, when they enter into the fourth or Saṁnyāsa order and devote themselves to the study and contemplation of the Brahma. He probably initiated our poet into the secrets of the Vedānta:—Bhandarkar. Intro. to Māla. VI.

The commentators of his plays believe that his original name was Śrīkaṇṭha and that later on he was called Bhavabhūti in consequence of a certain verse in honour of Pārvatī. There is, however, no agreement among the commentators as to the verse which gave him the name of Bhavabhūti[1]; while Ghanaśyāma, the commentator of the Uttararāmacarita gives the story that God Śiva manifested himself to the poet in the form of a Brāhmana and gave him riches.[2] We, however, find that in all the three plays he describes himself as श्रीकण्ठपदलाञ्छनः भवभूतिर्नाम ; the position of नाम after भवभूति shows it to be his original name, while श्रीकण्ठ (In whose throat—on whose lips–resides the Goddess of Wealth and Eloquence[3]) was a title he received later in life. The truth of the matter seems to be that the commentators themselves had no certain knowledge on the subject, and allowed themselves to be carried away by the facile etymologies to which the word भवभूति lent itself.

With the exception of a few, all Mss. of the Mālatī-Mādhava distinctly say that Padmapura was in the "Berars." All the three plays of our poet were given on the stage on the occasion of the fair of Lord Kālapriya, who is usually identified with Mahākāla, whose famous

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1. वीरराघव on महावीरचरित and उत्तरराम० says श्रीकण्ठपदलाञ्छनः। पितृकृतनामेदम् ।......भवभूतिर्नाम "साम्बा पुनातु भवभूतिपवित्रमूर्तिः" इति श्लोकरचनासंतुष्टेन राज्ञा भवभूतिरिति ख्यापितः । जगद्धर on the मालतीमाधव says 'नाम्ना श्रीकण्ठः प्रसिद्ध्या भवभूतिरित्यर्थः। so त्रिपुरारि on the same "भवभूतिरिति व्यवहारे तस्यैव नामान्तरम् "

अनन्तपण्डित, however, commenting on आर्यासप्तशती (I. 36) thinks that the verse that gave him the name भवभूति was " गिरिजायाः कुचौ वन्दे भवभूतिसिताननौ "

2. भवात् शिवात् भूतिः भस्म संपत् यस्य ईश्वरेणैव जातु द्विजरूपेण विभूतिर्दत्ता ।

3. Belvalkar–Uttara. In'ro. footuote 4.

shrine at Ujjain in Mālvā is mentioned by Kālidāsa, and Bāṇa. Thus it would seem that our poet perhaps quite early in life left his native country of the Berars and went to Ujjain in Mālvā or to Padmāvatī in the North, and later on was connected with the court of Yaśovarman of Kanoj, as he is mentioned by Kalhaṇa[1] to have attended that king along with Vākpatirāja.

From a minute description of the city of Padmāvatī[2] and its surroundings as given by the poet towards the end of the IV act and the beginning of the IX act, it would appear that the poet was familiar with the city and the neighbouring country; but it would be wrong on that account to suppose, as some have done, that Padmapura and Padmāvatī are identical. The city of Padmāvatī is in the near vicinity of a village in Gwalior State, called Pavāyā or Padama-Pavāyā near which the remains of a considerable city are discernible. Pavāyā is a little to the north-east of Narvār, which is about 100 miles south of Agra and about 220 miles from Ujjain, about North-east by North. Cunningham, however, identifies Padmāvatī with Narvār itself.[3]

Describing the region of Padmāvatī, the poet says, " these hills and forests remind me of the Godāvarī and the southern mountains " The word ' remind ' (स्मारयन्ति) clearly marks his acquaintance with Padmāvatī as the later

1. Rājataraṅgiṇī—iv. 144.

2. Naravār is on the bank of the Sindhu; the river Pārā is Pārvatī of the present day; while the rivers Madhumatī and Lavaṇā bear the names Mahuvar and Nona. Suvarṇabindu is Sonabindu, a shrine of Śiva on the confluence of Madhumatī and Sindhu.

3. Dr. Belvalkar's Uttararāma. Intro. XXXVI–VII. M. B. Garde. Archaeological Survey Report for 1915–16 Pp. 101–109.

experience and his familiarity with the South as the earlier one."[1] Of course the words are not the poet's, but of the character conceived by the poet; still in the case of an intensely lyrical and subjective poet, it would not be much wide of the mark to read between the lines and regard the poet as giving his experiences through the character. Moreover, we have the poet's own testimony for the assumption that his ancestral home was in the Berars[2] (विदर्भेषु).

It is interesting to note that Ghansyāma in his commentary on the Uttararāmacarita remarks in three different places that our poet was of the Dravida country. He bases his inference on certain ideas and modes of expression which he thinks are peculiar to that people, although we feel that there is not anything peculiarly Dravidian in them to warrant the conclusion.[3]

Of the numerous stories about Bhavabhūti which are traditionally handed down, we give here two which bring him into relation with Kālidāsa. In the Bhojaprabandha we are told that the two poets were called upon to compose a verse each on a topic given by the King Bhoja, and when that was done, they adopted a very queer way of judging between the merits of the two pieces. All went to the temple of Bhuvanesvarī, and weighed in a balance, before the goddess, the parchments on which the poems were written. As the pan which contained Bhavabhūti's verse went up,

1. Belvalkar. Uttara, Intro. XXXVII.

2. Prof. V. V. Mirasi identifies Padmapura, with Padampur, a village near Amgaon in the Bhandara district.—Sahyādri, May 1935 Pp. 377—386.

3. Commenting on हन्त मातर्जीवामि II. 7[5] द्राविडस्त्रीस्वभावोक्तिः। एवं वदता कविना निजं द्राविडत्वं प्रकटितमित्यूह्यम् ।; so also his comments on III. 16 and VI. 17.—Kane's edition of the Uttararāma.

the Goddess intervened and dashed a little honey into the pan from the lotus on her head.

The other story relates that when Bhavabhūti composed his Uttararāmacarita, he took it to Kālidāsa who was playing a game of Sāra (chess). Kālidāsa asked him to read aloud his drama, while he himself seemed to be engrossed in the game. When Bhavabhūti had finished, Kālidāsa praised the work very highly, but pointed out that there was an Anusvāra (nasal) too many in one verse.[1]

These stories are without doubt the fabrications of an idle though ingenious brain,—a farrago of absurd anachronisms, as it has been aptly put—and worthy of no credence absolutely. That Bhavabhūti studied and imitated Kālidāsa is clear not only from the numerous parallelisms of thought and expressions between the two poets, or the similarity of technique as evidenced by the parallelism between the denouement of the Uttararāmacarita and that of the Śākuntala, but more conspicuously from the similarity between act IX of the Mālatīmādhava and act IV of the Vikramorvaśīya: the love-lorn Mādhava wandering over valley, hill, and dale in quest of Mālatī and questioning various objects about her is a flagrant imitation of Urvaśī's quest by the distracted Purūravas; while the idea of sending a cloud as messenger to his beloved (M. M. ix 25, 26) is unquestionably derived from the cloud-messenger of Kālidāsa—"So complete is the correspondence of the stanzas concerned not only in situation, but also in the words and even in the characteristic metre".[2]

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1. उत्तरराम० I. 27. In place of रात्रिरेवं व्यरंसीत् Kālidāsa suggested रात्रिरेव व्यरंसीत् which considerably improves the sense.

2. Dr. Belvalkar, Uttara. Page XL. cf. कच्चित्सौम्य व्यवसितमिदं बन्धुकृत्यं त्वया मे । (उत्तरमेघ. 53) ; दूराल्लक्ष्यं सुरपतिधनुश्चारुणा तोरणेन । (उत्तरमेघ. 14); आशाबन्धः कुसुमसदृशं प्रायशो ह्यङ्गनानां सद्यःपाति प्रणयि हृदयं विप्रयोगे रुणाद्धि ॥ (पूर्वमेघ 10)

His Date.

Thus far about the relation between the two poets; the question of Bhavabhūti's data is, however, fortunately for us, indubitably fixed once for all from very reliable external evidence. Kalhaṇa[1] in his Rājataraṅgiṇī states that Bhavabhūti was patronised by Yaśovarman of Kanoj, and this Yaśovarman was vanquished by Lalitāditya of Kāśmīra. The Rājataraṅgiṇī gives the limits of Lalitāditya's reign to be 699 to 735 A. D. Lalitāditya himself is represented to have sent an embassy to China sometime after 736, which he could not have done had he died in 735 according to Kalhaṇa's chronolgy. Stein[1] suggests a correction of thirty-one years in Kalhaṇa's chronology, and gives the limits of Lalitāditya's reign to be 724 to 760; the humiliation of Yaśovarman by Lalitāditya, therefore, must be subsequent to 724, and from a reference in Gauḍavaho to "a momentary shaking of Yaśovarman's Kingly position"[2] which is believed to be a reference to Lalitāditya's invasion, coupled with certain portentous events including an annular eclipse of the sun. Prof. Jacobi puts the date of this humiliation to be 733.

This gives us then the date of Vākapatirāja of the Gauḍavaho as being the 2nd quarter of the VIII century. Now Vākpatirāja writes thus about himself in the Gauḍavaho: "In his rugged compositions there still shine certain excellencies as if they were the drops of the poetic nectar churned out of the ocean, in the shape of Bhavabhūti".[3] Herein he modestly acknowledges his indebted-

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1. कवीर्वाक्पतिराजश्रीभवभूत्यादिसेवितः । जितो ययौ यशोवर्मा तद्गुणस्तुतिबन्दिताम् ॥ IV 144.

2. Gauḍa. 827–831.

3. भवभूइजलहिनिग्गयकव्वामयरसकणा इव फुरन्ति । जस्स विसेसा अज्जवि वियडेसु कहाणिवेसेसु ॥—Gauḍ. 799.

ness to Bhavabhūti, "from his connexion with whom he derived some poetic conceptions or modes of expression". From the manner in which the statement is made, Bhavabhūti appears to have lived long before he wrote this. "We may, therefore, conclude that Bhavabhūti flourished towards the close of the VII and the first quarter of the VIII century."[1]

The result, thus arrived at, as regards the date of Bhavabhūti, is amply corroborated by references in rhetorical and other works to our poet. The earliest and the most significant is from the Bālarāmāyana of Rājaśekhara I. 16, in which the poet speaks of himself as an incarnation of Bhavabhūti[2].

"He who in former days was the poet sprung from the anthill and subsequently assumed on earth the form of Bhartṛmentha and who again appeared in the person of Bhavabhūti—the same is now Rājasekhara".

In all his four extant dramas, Rājāsekhara declares himself to be the spiritual teacher of king Mahendrapāla of Kanoj, whose inscriptions are dated 903 and 907 A. D.[3] Rajasekhara, therefore must have flourished in the closing years of the 9th century or the first quarter of the 10th century,

Bhavabhūti and Kumārila.

In the introduction to his edition of the Gaudavaho, Mr. S. P. Pandit refers to two passages found by him in an old manuscript of the Mālatī-Mādhava which declare that the work was composed by one Umvekācārya a

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1. Bhandarkar Preface to M. M. xvii.
2. बभूव वल्मीकभवः पुरा कविस्ततः प्रपेदे भुवि भर्तृमेण्ठताम् ।
   स्थितः पुनर्यो भवभूतिरेखया स वर्तते संप्रति राजशेखरः ॥
3. Kielhorn Epigraphia Indica i. 171.

pupil of Bhaṭṭa Kumārila. The first passage occurs in the colophon of the third act: "इाती श्रीभट्टकुमारिलाशिष्यकृते मालती-माधवे तृतीयोऽङ्कः"; the second in the colophon at the end of Act VI: "इति श्रीकुमारिलस्वामिप्रसादप्राप्तवाग्वैभवश्रीमदुंवेकाचार्यविरचिते मालतीमाधवे षष्ठोऽङ्कः"; the statement as Bhandarkar remarks is curious and chronologically does not conflict with any known fact.[1] More facts have recently been revealed regarding Uṁvekācārya. Dr. Jha published in 1922 the first part of Maṇḍana Miśra's Bhāvanā Viveka with a "running commentary attributed to one "Bhaṭṭa Uṁveka". This Umveka—written variously as Ombeka, Aumbeka, Umbaka, and so forth—is said to have written a commentary on Kumārila's Ślokavārtika from which a quotation is given by Pratyaksvarūpa Bhagavan in his commentary on the Vedānta work Citsukhī. Bhaṭṭoṁveka is also quoted in Ramakhṛṣṇa's commentory on the Tarkapāda of the Śāstradīpikā.

Citsukha himself says that Bhavabhūti who before was a wise man (पुरा आप्त एव सन्) does not cease to be a wise man, simply because he has composed some Nāṭaka and Nātikā. Chitsukha next adds उक्तं चैतदुम्बेकेन and then quotes a Nyāya. The commentator Pratyaksvarūpa adds to this भवभूतिरुम्बेकः।

Against these statements identifying Bhavabhūti with Umbeka, however, there are the following considerations: in the numerous manuscripts of the Mālatī-Mādhava colleced by Dr. Bhandarkar and other editors, as also of the manuscripts of his other two plays, there is no trace of the statement contained in Pandit's solitary manuscript. Bhavabhūti does give the name of his guru as "Jnānanidhi" and if he really owed his *Vāgvibhava* to Kumārila it is strange that he should not have mentioned

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1. Utgikar Gauḍavabo. II. edition. CCLXI and H.

the fact himself[1]. And thirdly there is also the conflicting tradition preserved in the Śaṁkardigvijaya that Uṁveka was the name of another illustrious disciple of Kumārila viz. Maṇḍana Miśra. The attitude which Dr. Bhandarkar takes towards the question, is, therefore, still the one that appears to us to be reasonable under the circumstances: "I am not disposed to reject the statement entirely, but its verification must be left to future research."

His Works.

Three plays of Bhavabhūti are so far known, the Mahāvīracarita, the Mālatī-Mādhava, and the Uttararāmacarita. The first and third are based on the Rāmāyaṇa, while the Mālatī-Mādhava derives its central incident and its episodes from the Kathā literature. Out of these the Uttararāmacarita represents the poet at his best, being the product of his mature intellect.[2] It is difficult to decide between the remaining two plays regarding their chronological relation, but from its crudeness, from the full description of his ancestors found in it, most critics hold that the Mahāvīracarita was the first production of our author and the Mālatī-Mādhava was subsequent. Whether any other works were written by Bhavabhūti is not known although from certain verses attributed in the anthologies to Bhavabhūti, but not found in his extant plays it is possible to presume that he composed other works as well, which have not come down to us.[3]

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1. Bhandarkar Preface to M. M. ix.

2. शब्दब्रह्मविदः कवेः परिणतप्रज्ञस्य वाणीमिमाम् ॥ उत्तरराम० VII. 20.

3. निरवद्यानि पद्यानि यदि नाट्यस्य का क्षतिः। भिक्षुकक्षाविनिक्षिप्तः किमिक्षुर्नीरसो भवेत् ॥ अलिपटलैरनुयातां सहृदयहृदयज्वरं विलुम्पन्तीम् । मृगमदपरिमललहरीं समीर कि पामरेषु रे किरसि ॥—शार्ङ्गधरपद्धति. In the सूक्तिमुक्तावलि there are also a few more verses attributed to Bhavabhūti which are not found in his known works.

The Poet's Personality as revealed by his Writings.

It will not be wrong, especially in the case of an extremely self-conscious poet like Bhavabhūti to infer the man from his works. If Kālidāsa is the Shakespeare of India, then Bhavabhūti may fittingly be compared to Milton, and what is said of the two English poets applies more or less to the Indian poets as well. While Kālidāsa "darts himself forth, and passes into all the forms of human character and passion, the one Proteus of the fire and the flood," Bhavabhūti "attracts all forms and things to himself, into the unity of his own ideal."

Thus in the Mālatī-Mādhava the poet flings a defiant challange to the world and appeals to some kindred spirit, yet unborn, for a proper reception of his work.[1] This self-consciousness is also apparent in remarks like अहो सरसरमणीयता संविधानस्य VI-16?. or like अस्ति वा कुतश्चिदेवंभूतं विचित्ररमणीयोज्ज्वलं प्रकरणम् । X-23[14] in which the poet seems to grow enthusiastic over his own work. The Uttararāma-carita is free from egotism as perhaps there was very little occasion for it; the poet had already established himself and this was the finished product of his mature[2] intellect. Yet in several places he betrays his self-consciousness as one readily feels in the remarks of Tamasā such as स्थाने वाक्यनिवृत्तिर्मोहश्च । or अहो संविधानकम् । एको रसः करुण एव निमित्तभेदात् etc. It was, indeed, clearly difficult for an intensely emotional poet to escape his own shadow, and to keep a purely objective attitude.

"We find in Bhavabhūti in a degree unknown to Kālidāsa, the sense of the mystery of things".[3] He says in Mālatī-Mādhava

व्यतिषजति पदार्थानान्तरः कोऽपि हेतुः etc.

1. M. M. 1 8
2. शब्दब्रह्मविदः कवेः परिणतप्रज्ञस्य वाणीमिमाम् ॥ उत्तर० VII. 20
3. Keith, Indian Drama.

Some secret spring must influence the heart where no exterior motives can be traced. So also Prince Candraketu and Lava try to explain their mutual regard as due to some tie of kindred as yet undiscovered. Similarly true friendship always defies analysis ; you can never explain it. Cf. अथवा स्नेहश्च निमित्तसव्यपेक्षश्च इति विप्रतिषिद्धमेतत् । So in his Uttararāma. he says भूयसा जीविधर्म एष यत् स्वरसमयी कस्यचित् क्वचित् प्रवृत्तिः । यत्र लौकिकानां उपचारः तारामैत्रकं चक्षूराग इति । तमप्रतिसंख्येयं अनिबन्धनं प्रमाणमामनन्ति ।

अहेतुः पक्षपातो यस्तस्य नास्ति प्रतिक्रिया ।
सहि स्नेहात्मकस्तन्तुरन्तर्मर्माणि सीव्यति ॥ उत्तर॰ V. 17.

Generally this is the way of all living beings that one person should feel a spontaneous regard for another, which is popularly described as "Astral friendship" or "Love at first sight." And this is declared to be incomprehensible—one for which no (apparent) cause is found.

So it is that his conception of friendship is very lofty. We find it illustrated in the relation between Mādhava and Makaranda.

"How evil this life which I thus pass alone; how vain that beauty which thou canst not view with me. Perish the day that is not spent with thee. False the joys that spring from any source but thee"[1]. This lofty ideal is enshrined in one of the most simple and concise of the utterances of our poet:—

प्राणैरपि हिता वृत्तिरद्रोहो व्याजवर्जनम् ।
आत्मनीव प्रियाधानमेतन्मैत्रीमहाव्रतम् ॥

To secure thy friend's interests even at the cost of this life; to avoid all malice, all guile (with him), and to strive for his happiness even as thou wouldst for thy own: such is the noble vow of friendship (Mahāvīracarita V. 59).

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1. Mālatī. ix. 35 ; cf. also ix 40, and 41.

Equally lofty are the ideal of married life, and the conception of love, described by our poet in one famous stanza in the Mālatī-Mādhava, and also in a still more famous stanza in the Uttararāma. Thus Kāmandakī says[1]

Remember children a virtuous wife and a respected lord are each to either all kindred and friends, wealth love and life, and all the heart should covet.

So in the Uttararāmacarita (I. 39).

Happy the man who attains that unique ideal (of the married state) wherein there is a perfect identity in happiness and misery, a perfect harmony under all conditions of life, which is a solace to the heart, the flavour of which age cannot stint, which, with time as the veil of reserve drops away abides as the very sublimation of love.

And further how beautifully is this ideal realised by Rāma and Sītā !

What wealth need man desire ?—who in the fond companion of his life has one that shares his sorrows and disperses all anxious care with exquisite delight by her mere presence alone.[2]

And the child sets the seal of permanence on such love and consecrates the union. Love for child is the thread of life that runs through the hearts of living beings–a thread that can never be snapped asunder.[3] The child is the utmost perfection of love and the bond that ties the hearts of parents—being the meeting ground of the affection of mother and father, it is the one knot of joy which holds

1. प्रेयो मित्रं बन्धुता वा समग्रा Mālatī. VI. 18

2. अकिंचिदपि कुर्वाणः सौख्यैर्दुःखान्यपोहति। तत् तस्य किमपि द्रव्यं यो हि यस्य प्रियो जनः ॥. उत्तर० II. 19, VI. 5.

3. यद्वा सर्वसाधारणोह्येष मोहग्रन्थिरन्तश्चेतनावतामनुपप्लवः संसारतन्तुः । उत्तरराम०

together the essence of their hearts.[1] In the absence of all this joy what is life? As Rāma utters in his despair "Alas! the uses of the world are now stale and unprofitable, a disordered chaos involved in care and closed by separation."[2]

All these experiences are the rich harvest of life that the poet's memory has gathered in and preserved and embalmed with a richness of language and expression unsurpassed in literature.

The Sources of the Mālatī-Mādhava.

The Mālatī-Mādhava is a Prakarana. According to Bharata,[3] the subject matter of a Prakarana must be invented by the poet. Of course, the plot taken as a whole is the poet's own invention, but the various elements of the story seem to be obviously derived from the Kathā literature, and the poet's originality lies in stringing all these together into an organic whole, full of such dramatic qualities as conflict, suspense, surprise and effectiveness.

Thus for the central incident we find a parallel in book XIII of the Kathāsaritsāgara. It is the story of two Brahmana friends which may be briefly given as follows:— Naravāhanadatta[4] met two Brahmins of handsome appearance on the bank of a lake, and asked them who they

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1. उत्तरराम० III 18. प्रसवः खलु प्रकर्षपर्यन्तः स्नेहस्य । परं चैतदन्योन्यसंश्लेषणं पित्रोः । अन्तःकरणतत्त्वस्य दम्पत्योः स्नेहसंश्रयात् । आनन्दग्रन्थिरेकोऽयमपत्यमिति बध्यते ॥

2. अहो निरन्वयविपर्यासविरसवृत्तयः विप्रलम्भपर्यवसायिनस्तापयन्ति संसारवृत्तान्ताः ।

3. आत्मशक्त्या कविर्यत्र कथां नायकमेवच । औत्पत्तिकं प्रकुरुते तद्धि प्रकरणं विदुः ॥

4. Abridged from Tawney's translation of the story in the Kathāsaritsāgara.

were and what they were conversing about. To this one of the young Brahmins answered.

I am the son of a wise and rich Brahmin of the name of Yaśaskara and of his wife Mekhalā, living in the city of Śobhāvatī in the territory of Kalinga. While as a boy, I was studying the Vedas, there arose a mightly famine in that land, so my parents went off with me to a city named Viśālā taking with them their wealth and servants. I dwelt there in the house of my preceptor, engaged in the pursuit of learning in the company of my fellow students of equal age. Among these was Vijayasena of the warrior caste, who had an unmarried sister by name Madirāvatī. One day she came with him to my teacher's house, and when I saw her and heard from that friend her name and descent, I was at once overpowered by Love's potent sway, and my mind was altogether fixed upon her. She, too, for her part, looked askance at me with modest loving eyes. And after she had remained there a long time on the pretext of play, she at last tore herself away, and I went home grieved at having to part with her.

When the next day I went to the house of my preceptor, my friend Vijayasena approached me courteously and said that his mother, having heard from Madirāvatī that I was a great friend of his, wished to behold me. So I consented, and went to his house, where I had an interview with his mother and remained there, gladdened by beholding my love.

Then Vijayasena, having been summoned by his father, left me, and the foster-sister of Madirāvatī came to me and said "The Princess Madirāvatī tended a jasmine creeper in our garden; it has recently put forth flowers which laugh and gleam with joyous exultation at being united with spring. To day the princess herself has gathered its buds and woven them like pearls into a

necklace which she sends you as present."[1] I thanked her and expressing my deep love for her mistress, left for my teacher's house with Vijayasena.

Next day Vijayasena came to our house with Madirāvatī, and even thus from being in one another's society, our love though carefully concealed increased from day to day. One day, an influential young Kṣatriya came from Ujjain and asked Madirāvatī's father for her hand. And her father promised to give him his daughter. I heard that news and was for a long time amazed. Now Madirāvatī was shut up in her father's house, and prevented from roaming about at will, and in due time, as the day of her marriage arrived and I heard the sound of drums heralding the processional entry of the bridegroom's friends, I decided to end my days, and going outside the city, climbed up a Banyan-tree and fastened a noose to it and let myself drop from the tree suspended by the noose. A moment afterwards I found myself lying in the lap of a young man who had cut the noose. He asked me my history and I told him the whole of my love affair with Madirāvatī. Then he said to me "Why though wise, are you bewildered! Why surrender life, for the sake of which we acquire all other things? Hear my story which I proceed to relate to you.

I am the son of a rich Brahmin of the country of Niṣāda in the Himālayas. I left my home early in life, impelled by a curiosity to see other countries, and in the course of my wanderings I reached one day the city of Śankhapura where there is a great lake of clear water called Śankhahrada.

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1. The original contains a pun on the word कुसुमेषु—विषह्यापतितांस्तस्याः कुसुमेषुशिलीमुखान् । मुकुलान्युच्चितान्यद्य भर्तृदारिकया स्वयम् ॥ ५५. which we find in Lavangikā's speech in the first act महाभाग तस्या अभिनत्रो विचित्रः कुसुमेषुव्यापारः ।

While I was living there in the house of my preceptor I went one day to visit the lake. There I saw a maiden gathering flowers at the entrance of an arbour of Atimukta creepers and I was smitten by her exquisite beauty. She, too, for her part, was overcome by Cupid, the moment she saw me, and we stood for a while looking at one another. At that time there came that way an infuriated elephant driven mad by the smell of the wild elephants. The moment I saw the animal I rushed forward and taking into my arms my beloved, whose attendants had run away, I carried her into the middle of the crowd. Then she began to recover her composure and her attendants came up; but just at that very moment, the elephant, attracted by the noise of the people, charged in our direction. The crowd dispersed in terror, and she disappeared among them, having been carried off by her attendants in one direction, while I went in another.

When the alarm caused by the elephant came to an end, I searched in every direction for her, but could not find her, as I did not know her name or her family or her house.

In the meanwhile the day slipped away and my self-command with it, and as the moon rose up I flung myself in utter misery on the ground. One of my fellow-students then tried to hearten me by expatiating on the nature of wealth and love. I returned him a careless and random answer and spent the night in a calm and composed manner. In course of time I came here and saw you suspended by the noose; I cut the noose and when you recovered, I heard from you your sorrow and I have now told you my own.

So I have endeavoured to obtain that fair one whose name and dwelling-place I know not; but why do you, when Madirāvatī is within your grasp, play the faintheart, instead

of manfully striving to win her, like Visṇu[1] carrying off Rukmiṇī, after she had been given to the king of Chedi?

While my friend was thus concluding his tale, Madirāvatī came there with her followers, to worship the god of Love in this temple of the Mothers. We then quickly slipped into the temple and remained hidden behind the images of the Mothers. Madirāvatī now entered the temple all alone, and addressed the following prayer to the god of love: "Why hast thou, O Lord, disappointed and slain me? If thou hast not been able to grant me my boon in this birth, show me so much favour as to ensure that handsome young Brahmin's being my husband in my next birth." She then made a noose by fastening her upper garment to a peg, and put it round her neck. It was then that I showed myself and removed the noose from her neck. Then my friend said to me "As it is getting dark, I will go out dressed in Madirāvatī's garments with her attendants. And do you go out by the second door, taking with you this bride wrapped up in your upper garment. And do not be anxious about me."

So I slipped out by another door with Madirāvatī, and slowly travelling on, I reached in the course of some days, with my beloved, a city named Acalapura. There a certain Brahmin shewed himself my friend and gave me a house, and there I quickly married Madirāvatī.

So I have been living there in happiness, and my only anxiety has been as to what could have become of my friend. And to-day when I came here to bathe in the Ganges, I found this my true friend here, to whom I owe my life and my wife.

When one Brahmin had told his story, Prince Naravāhanadatta asked the other Brahmin to narrate his adventures and the latter said :—

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1. The same simile is given in the मालतीमाधव Act VII.

When I went out that night from the temple in Madirāvatī's dress, her attendants surrounded me under the impression that I was their mistress. They then put me in a palanquin and took me to the house of Somadatta where I was ushered into one room, and was immediately surrounded by the females, full of joy at the wedding festival.

Immediately, a maiden entered the room, surrounded by her attendants. She came and sat down by my side, and immediately I recognized in her the maiden I had saved from the elephant, who, almost as soon as seen, had disappeared from my sight among the crowd.

She then bade her attendants to leave her alone with the supposed Madirāvatī and then fastening the door herself, after they had left, opened her heart to me, under the impression that I was her confidante. She narrated how she had gone to bathe on a festival in the lake Śankha, how she there saw a handsome Brahmin youth, how he saved her from a charging elephant, and how he disappeared. She had suffered heavily since then, and so having decided to put an end to her wretched existence, had come to Madirāvatī and given out her secret, now that Madirāvatī was to go to her father-in-law's house and thus was being removed far from her.

She then lifted up the veil from my face and beheld and recognised me; she was filled with joy, wonder and fear. I told her how I, too, had suffered. We then escaped together from that house by the back-door, and we travelled a long distance that night. Then in a few days, with the help of a chief of the foresters, I reached an Agrahāra, where I married the lady. And wandering from country to country and meeting with a caravan, I have to-day come here. And here at last I have met my friend and have also met your Highness; this, prince, is my story.

Prof. H. H. Wilson observes of this story: "The incidents are curious and diverting, but they are chiefly remarkable from being the same as the contrivances by which Mādhava and Makaranda obtain their mistresses in the drama entitled Mālatī and Mādhava or the stolen marriage."

Similarly in Book III chapter XVIII we get the most gruesome picture of the cemetery, where a mendicant vows to immolate a princess royal to the dread goddess Durgā, but the hero of the story, Vidūṣaka, intercepts the victim in time and kills the mendicant. Book V chapter XXV gives the story of Aśokadatta who enters the cemetery-ground—which is described with all its loathsome and fearful aspects as in the Mālatīmādhava—and there offers human flesh for sale, crying aloud "Human flesh for sale, buy, buy," in the same manner as does Mādhava in act V. The story of Madanamanjarī and the Kāpālika given in the last book of the Kathā-sarit-sāgara, contains the idea of making a burnt offering in the cemetery and using spells and magic to secure a woman's love.

In Dandin's Daśakumāracarita,[1] we get the story of Mantragupta who saved Kanakalekhā, the Kalinga princess when about to be immolated by a sorcerer in the cemetery. While the idea of selling human flesh near the temple of Kālī with a view to the attainment of some difficult object, seems to be pretty common in the narrative literature as we find it in the description of the Vindhyavāsinī in the Gandavaho of Vākpatirāja.[2]

1. Daśaku. VII.

2. सूएन्ति वीर-विक्कय-विक्कमिह जामिणी-मसाणेसु ।
अवलम्बिअ-कुणव-च्छेय-पाडला साहि-साहाओ ॥ 327.

The branches of the trees, red with the blood of the pieces of human flesh, which were hung from them (during the previous night), testify to some great achievement in the nocturnal cemeteries, by some hero selling (human flesh).

The story of Madirāvatī, then may be regarded as supplying the original for the story of the Mālatī-Mādhava. There the main story of the two young lovers whose desires are thwarted by the interposition of a powerful suitor, is mixed up with the affairs of two other lovers and both lovers ultimately elope with their mistresses. The poet has further introduced such other motifs as the immolation of a maiden by a magician or the offering of flesh to the ghouls and spirits to obtain their aid, for all of which we have found parallels in the Bṛhatkathā of Guṇādhya as preserved to us in the versions of Somadeva and Kṣemendra. But to Bhavabhūti must be given the credit of combining them into an effective enough whole. He has thus secured, as Prof. Wilson observes, that "the incidents of the story are varied, and some of them are highly dramatic, they are rather diffusely spread out, but they are essential to the denouement, the concurrence of all parties in the union of the lovers."

Similarly it is to the Kathā literature that the idea of employing go-betweens like Kāmandakī and her disciples Avalokitā, Buddharakṣitā, can be traced, although perhaps the poet may have derived the suggestion from the Kāmasūtra of Vātsyāyana, of which more later. Other changes and improvements in the details are the substitution of the tiger for the more conventional elephant, and the closer and more effective combination of the two love-stories by making the maiden in one love-story the sister of the powerful suitor of the maiden in the other; thus Madayantikā is made the sister of Nandana, the King's favourite. The whole of act IX is a flagrant imitation of act IV of Kālidāsa's Vikramorvaśīya, and the same act also contains the idea, derived from Kālidāsa, of Mādhava sending a cloud as messenger to his lost love.

But the greatest debt that our author owes is to the Kāmasūtra of Vātsyāyana who is not only directly cited in two or three places, but whose instructions are meticulously followed by Kāmandakī and her two disciples. Dr. Peterson is, therefore, right in saying that the poet is referring to the Kāmasūtra of Vātsyāyana in the line औद्धत्यमायोजितकाम-सूत्रम्, although he is purposely ambiguous and may mean "Boldness intended to assist the progress of love (in which is introduced the thread of love)," as Bhandarkar interprets it. "When Kāmandakī slyly suggests, while professing to set aside the tales of how Śakuntalā and others followed the dictates of their own hearts in love, she is following Vātsyāyana; when she tells Avalokitā that the one auspicious omen of a happy marriage is that the bride and the bridegroom should love one another and quotes the 'old saying' that the happy husband is he who marries the girl who has bound to her his heart and his eye, he is following Vātsyāyana. Further in the VII act this debt is the most conspicuous when Buddharakṣitā breaks through her Prakrit to quote the Sanskrit phrase "कुसुमसधर्माणो हि योषितः सुकुमारोपक्रमाः। तास्त्वनधिगतविश्वासैः प्रसभमुपक्रम्यमाणाः सद्यः संप्रयोगविद्वेषिण्यो भवन्ति". The whole of the context refers to a matter which Vātsyāyana treats at great length in his Kāmasūtra. We, therefore, owe, if not the actual incidents of the play, yet much of the substance of Kāmandakī's intrigues to the Kāmasūtra. Her character is modelled on the description of a निसृष्टार्था दूती defined by वात्स्यायन as नायकस्य नायिकायाश्च यथामनीषितमर्थमुपलभ्य स्वबुद्ध्या कार्यसंपादिनी निसृष्टार्था। A Dūtī is either a foster-sister (धात्रेयिका) or a female ascetic (पारव्राजिका), (Cf. पण्डितकौशिकी of the Mālavikāgnimitra) or a भिक्षुणी (सौगतपरिव्राजिका like Kāmandakī) a person that will inspire confidence in both parties. A comparison of the following passages from the Kāmasūtra with Kāmandakī's speeches in act II will show how closely our author follows वात्स्यायन:—

सा चैनामविदिता नाम नायकस्य भूत्वा तद्गुणैरनुरञ्जयेत् । तस्याश्च रुच्यान्नायकगुणान् भूयिष्ठमुपवर्णयेत् ।...मातापित्रोश्च गुणानभिज्ञतां लुब्धतां च चपलतां च बान्धवानाम् । याश्च अन्या अपि समानजातीयाः कन्याः शकुन्तलाद्याः स्वबुद्धया भर्तारं प्राप्य संप्रयुक्ता मोदन्ते स्म ताश्चास्याः निदर्शयेत् ।[1]

Also,

प्रसृतसद्भावायां च युक्त्या कार्यशरीरं इत्थं वदेत् । शृणु विचित्रमिदं सुभगे । त्वां किल दृष्ट्वामुत्रासावित्थं गोत्रपुत्रो नायकश्चित्तोन्मादमनुभवति । प्रकृत्या सुकुमारः कदाचित् अन्यत्राक्लिष्टपूर्वस्तपस्वी ।.........ततोऽधुना शक्यमनेन मरणमप्यनुभवितुम् । इति वर्णयेत् । शृण्वत्यां चाहल्याविमारकशकुन्तलादीन्यन्यान्यपि लौकिकानि कथयेत् तद्युक्तानि ।[2]

तस्या[3] वरणे मातापितरौ संबन्धिनः च प्रयतेरन् । मित्राणि च गृहीतवाक्यान्युभयसंबद्धानि । तानि अन्येषां वरयितृणां दोषान् प्रत्यक्षानागमिकांश्च श्रावयेयुः । कौलान् पौरुषेयानभिप्रायसंवर्धकांश्च नायकगुणान् ।

With these passages compare the speeches of Kāmandakī in the II act of which we get an admirable summing up in II. 13.

"Mālatī is inspired with hatred of the other bridegroom, is taught to question her father's doing; the course to be pursued is suggested by narrating historical instances; incidentally I have praised his high fortune, springing both from his illustrious birth and from his virtues: and now surely their union may be left to fate."

Further in act III she narrates how Mādhava despairing of his life, exposes himself to perils and unconsciously repeats the very words of the Kāmasūtra शृणु विचित्रमिदं सुभगे । III. 8[6] and तदेवं प्रकृत्या सुकुमारः कुमारः कदाचिदप्यन्यत्रापरिक्लिष्टपूर्वस्तपस्वी यतोऽधुना शक्यमनेन मरणमप्यनुभवितुम् । III. 12[3-5].

It is unnecessary to multiply instances. There is no question that the young poet took enthusiastically to the

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1. का. सू. P. 227. Nirṇaya Sāgar Text.

2. का. सू. P. 278. 3. का. सू. P. 192.

study of the Kāmasūtra and closely followed his authority in the speeches of the confidantes of the lovers.

Analysis of the Plot.

Prologue.—After the benedictory stanza, we learn from the conversation between the Sūtradhāra and the actor of their intention to entertain the distingushed audience, drawn from all quarters to celebrate the festival of Kālapriyanātha, with the representation of a new dramatic tale. We are then told of the poet and his family, and after giving in brief the qualities that distinguish the new drama that he has entrusted to them, they proceed forthwith with the representation, the Sūtradhāra himself taking the character of Kāmandakī and the actor that of Avalokitā, her disciple.

Act I. Kāmandakī and Avalokitā now enter; the former speaks of the task she has in hand. Bhūrivasu, minister to the king of Padmāvatī, Devarāta, minister of the king of Vidarbha, and Kāmandakī, now turned a Buddhist nun, were fellow-students in their younger days; and in the presence of Kāmandakī and Saudāminī, her pupil, it was convened by these two statesmen. while yet students that thier children, when ripe in years, should be joined in wedlock. Devarāta, accordingly, had sent from Kuṇḍinapura the capital of Vidarbha, to distant Padmāvatī, his son Mādhava, a youth of more than common merit, apparently that he might study the science of logic there, but in reality to recall to the remembrance of the minister Bhūrivasu the solemn compact of their student days. It was Kāmandakī's task now to arrange a secret marriage between them, the reason for secrecy being that Nandana, the favourite of the Sovereign, had sued Bhūrivasu for his daughter Mālatī and the king himself demanded the

maiden of her father in behalf of his favourite. It was, therefore, part of Kāmandakī's plan to throw the young people together and trust to their personal charms and their youth to do the rest; so that the world might deem that their union was the work of mutual passion only. For this reason Avalokitā had, by Kāmandakī's orders, so often sent Mādhava on various pleas along the road by Bhūrivasu's palace, and Mālatī watching him from her high casement was already smitten with love. She had drawn Mādhava's portrait to soothe her longing; it was left by her foster-sister Lavaṅgikā with Mandārikā, a servant at the convent who was in love with Kalahaṁsaka, Mādhava's attendant, shrewdly deeming that thus from Mandārikā's hands, through Kalahaṁsaka, the portrait would pass to Mādhava.

Avalokitā then says how she has directed Mādhava to the garden of love's god where a festival in honour of Madana was held, so that it was expected that Mālatī going to the fair would meet the youth. The conversation then incidentally turns upon Saudāminī, a former pupil of Kāmandakī, who, as Avalokitā learns from Kapālakuṇḍalā, the pupil of Aghoraghaṇṭa lately arrived from Śrīparvata, was now residing on Śrīparvata and had won through her devotions great Yaugic powers.

We further learn that Makaranda, the friend of Mādhava adored the lady Madayantikā, sister to Nandana, and it was Kāmandakī's object, too, to bring about their union. Buddharakṣitā was to attend that charge.

The next scene opens in the garden of Kāma, where Makaranda has arrived, and is waiting for Mādhava to join him. The latter arrives in a love-lorn condition, and after the two friends are seated beneath a tree, Mādhava narrates how advised by Avalokitā, he had come to the garden where, after staying awhile, he laid himself down

beneath a tree and in pure idleness, to while away the time, gathered the new fallen Bakula blossoms and started weaving a garland thereof. While thus employed, he saw a beauteous maiden issuing from the temple, and led by her maidens to collect the flowers, she neared the spot where he lay. And then too plainly he noted in her the signs of passion long entertained for some happy youth. When her maidens beheld him, they exchanged expressive looks and smiles and murmured to each other "this is he." Incredulous, however, of his happiness, Mādhava resumed weaving the garland, till the maiden withdrew, attended by her train. Ere she departed, however, one of her train lagged behind and approaching him spoke, in terms that had a *double entendre*, of the Bakula wreath and of her mistress's passion for him. It was Lavaṅgikā who told him that the maiden was Mālatī. She then took the Bakula wreath from Mādhava and retiring, quickly disappeared amidst the throng.

Kalahaṁsaka who is all the while in the garden, now shows himself and hands the portrait drawn by Mālatī. This is an unmistakable proof, if proof were wanted, of the maiden's passion for Mādhava, who at the request of Makaranda draws beside his own likeness, the likeness of Mālatī. Mandārikā now arrives and removes the picture, and with Mādhava describing his love-stricken condition, the act comes to a close.

Act II. The incidents in the garden of the temple of Kāma were communicated to Kāmandakī by Makaranda, and she now desires to see Mālatī, who is engaged with Lavaṅgikā in private conversation. Lavaṅgikā gives her the Bakula wreath woven by Mādhava and also shows her the picture-board on which beside the likeness of Mādhava drawn by Mālatī, is the likeness of Mālatī which Mādhava drew in the garden bearing a stanza.

in which Mādhava makes a passionate confession of his devotion to the fair Mālatī. Mālatī is deeply agitated. Love spreads through every vein like subtlest poison and consumes her feeble frame. Naught can help her, neither father, nor mother, nor her dearest Lavaṅgikā. She rejects the latter's insinuation of a secret union with the lover of her heart, and rather than forego her father and mother, and bring dishonour to her unblemished family, she would suffer in silence till death screened her from Love's fury.

Now enter Kāmandakī and Avalokitā on the scene. Kāmandakī is full of anxiety on Mālatī's account, and is much grieved at her father's giving his assent to the union of Mālatī with Nandana. But how could those, whose souls are sunk in schemes of policy, feel any natural affection for their offspring? And how could Kāmandakī save her? True, other maidens, like Śakuntalā or Vāsavadattā bestowed their love on a self-chosen lord; but theirs were desparate remedies and did not deserve to be proposed for imitation. So let the minister secure his master's favour and the friendship of his boon-companion, by sacrificing the peace and happiness of his daughter. She, then, at Lavaṅgikā's request tells them of Mādhava, of his family and his lofty worth. They now hear the blare of the evening conch, and all rise. An unsuspected messenger of love, Kāmandakī has discharged her duty so well. "Mālatī is inspired with hatred of the bridegroom, is taught to question her father's love and reminded of examples that vindicate the free choice of a husband."

Act III. From the conversation in the introductory scene to act III between Buddharakṣitā and Avalokitā, we learn that Mādhava is induced to go to the Kusumākara garden, where Kāmandakī will take Mālatī and Lavaṅgikā, there to propitiate the god Śankara with

flowers collected by one's self—that being the fourteenth day of the dark fortnight. Buddharaksitā, too, is bringing Madayantikā to the same place. She has won the confidence of Madayantikā, and by every means at her command has inspired the liveliest affection for Makaranda in Madayantikā's bosom.

In the main scene, Kāmandakī in a soliloquy describes how she has won the entire confidence of Mālatī and how the poor girl has completely changed. Now come Mālatī and Lavangikā, and while they are gathering flowers Mādhava enters unobserved and watches their movements; Mālatī looks lovelier to his eyes now, as over her frame a soft languor steals and heightens every beauty. Kāmandakī now asks Mālatī to rest, as she is much fatigued, and after they have all seated themselves, she proceeds to describe to Mālatī the desparate condition of Mādhava on her account. Lavangikā in her turn, gives a touching picture of Mālatī's sufferings. While they are thus engaged, Buddharaksitā disturbs them by giving them the alarm of a tiger that has broken through its prison and having killed many on the way is attacking her friend Madayantikā. Mādhava now rushes forth and others follow, when they discover that Makaranda has come to the rescue, but after having killed the savage, he falls into a swoon as a result of the wounds he has received in the struggle. Madayantikā supports the gallant youth as he leans on his sword, and Mādhava faints at the sight.

Act IV. They soon revive, and the entire party is again engaged in conversation, when a messenger arrives to announce that it has pleased the king to give Mālatī, with her father's consent to her brother Nandana; Madayantikā is glad at the news and welcomes Mālatī as her sister. As she leaves to join her brother with Buddharaksitā, she expresses the hope that she would meet the

saviour of her life once again. In the meanwhile Mālatī and Mādhava are filled with despair. Kāmandakī consoles them by explaining to them the covert import in Bhūrivasu's answer to the king when he sued for Nandana; he said "Your Majesty is master of your own daughter." Now Mālatī was not the king's own daughter, and neither law nor social convention acknowledged the monarch's will as the authority to regulate a daughter's wedding. She assures them that she would not spare her efforts, not even her life to secure their union. At this juncture a messenger arrives and asks Kāmandakī at the queen's bidding to conduct Mālatī to the palace. Mādhava full of despair, resolves on a desparate expedient, and after bathing in the confluence of the rivers Sindhu and Pārā, he and Makaranda return to the city.

Act V. Kapālakuṇḍalā, in a hideous garb, now enters, and after describing her journey through the air relates how her preceptor the wise Aghoraghaṇṭa has called her to aid him to secure the gem of womankind to be offered a victim to the goddess Karālā, whose shrine was in the cemetery. The maiden, she has learnt, dwelt in the city. Before she leaves the place, she notices Mādhava entering the cemetery ground.

Mādhava now appears, and after expressing his deep longing to meet the love of his heart proceeds to describe the horrors of the place. He then addresses the ghouls and demons that haunt the place, and offers them the flesh of man for sale. This request, however, is unheeded, and the hideous sprites, that fill the charnal ground, now flit away before him. As he follows, he witnesses their wild sports and ghastly merriment, and finally reaches the river that skirts the other end of the cemetery, when all of a sudden, a wild cry as of some affrighted osprey, falls upon his ear.

There, inside the temple of Cāmuṇḍā, Aghoraghaṇṭa and his acolyte Kapālakuṇḍalā, have led the victim before the goddess and are offering prayers to her in appropriate chants. Then they ask Mālatī, the victim, to think upon him whom she loved in life; for pitiless death is near her. She thinks on Mādhava, and while Aghoraghaṇṭa is about to strike her with his raised sword, Mādhava rushes between them and snatches Mālatī in his arms. Fierce words now pass between the votary of the goddess and the gallant youth, and as they are preparing for a fight, a voice is heard outside urging the soldiers to surround the temple; the two combatants now close in fight, and the issue of the scuffle is narrated to us in the introductory scene of the next act.

Act. VI. Kapālakuṇḍalā laments her master, slain by Mādhava, and vows to avenge his death. A voice behind the scenes is heard announcing that the bridegroom train is approaching. It further informs us that the matrons of her father's household, obedient to Kāmandakī's injunctions, have sent Mālatī to the shrine of the guardian deity of the city to pray that nothing molest the happy rite. Kapālakuṇḍalā resolves to keep vigilant watch, for she hopes that in the bustle of the marriage festivities she may perchance find some fit occasion to wreak her vengeance upon Mādhava.

In the main scene we find Mādhava and Makaranda anxiously waiting for the bride's procession to arrive. As it comes, they are struck with the immense Wealth of Bhūrivasu as evinced by its splendour. They observe Mālatī descending from the she-elephant and coming towards them led by Kāmandakī and Lavangikā. When they are inside, an attendant brings a basket containg the bridal dress and ornaments sent by the King, that Mālatī may put them on in the presence of the deity. Mālatī

and Lavaṅgikā now enter the inner shrine, where Mālatī declares her hopeless passion for Mādhava, and requests Lavaṅgikā to help her, now that her hopes are blighted, to carry out her resolve of putting an end to her wretched existence. She falls at her feet, and while thus prostrate, Lavaṅgikā beckons to Mādhava to take her place which he does. He persuades Mālatī to forego her desperate purpose, but the latter, thinking it was Lavaṅgikā she was addressing, tells her that she would not rise till she gave her assent. The supposed Lavaṅgikā then asks her to embrace her; Mālatī complies, and then asking her to convey to Mādhava her farewell message and requesting her to remember her Mālatī and to cherish the Bakula wreath next to her heart, proceeds to put the same round her neck when, discovering her mistake, she starts back in alarm. Makaranda and Lavangikā now request Mālatī to make Mādhava happy by marrying him, but Mālatī rejects the idea as ill becoming a maiden's honour. Kāmandakī now enters, and advising Mālatī to dismiss her weakness, offers her hand to Mādhava. She then asks Makaranda to put on the bridal dress and ornaments brought for Mālatī and to get wedded to Nandana in that disguise. Mādhava and Mālatī are directed to repair to the garden of her sanctuary where Avalokitā was awaiting their coming, having made all preparations to celebrate the nuptial ceremony. They now part, Mālatī and Mādhava going to the garden as directed by Kāmandakī.

Act. VII. Buddharakṣitā enters and informs us how Makaranda has played his part unsuspected and has been wedded to Nandana in the minister's palace. The bride was brought to her husband's house, where Nandana, impatient to possess his bride, first endeavoured to soothe her and humbled himself at her feet; but finding this in vain had recourse to violence, but was so seriously repulsed by the

supposed maiden that he vowed he would have nothing to do with the wanton girl, and left the apartment in high dudgeon. This was then an opportunity for Buddharakṣitā to bring Makaranda and Madayantikā together.

In the main scene, we discover Makaranda and Lavaṅgikā, the former pretending to be asleep. Buddharakṣitā now leads Madayantikā to the supposed Mālatī. She wants to remonstrate with her for her rudeness to her brother. Lavaṅgikā, however, cleverly lays the blame on Nandana; and Buddharakṣitā also points out that Nandana's conduct was simply disgraceful. " Women are like flowers—and should be softly handled. They detest the furious passion that would force their love, ere their confidence is won." Madayantikā now admits that her brother was ill-behaved, but tries to defend him by pointing out that there was some cause for her brother's foul language. Mālatī's love for Mādhava was too well-known. Let them, therefore, all try to wean her from her hopeless passion lest a grievous shame should alight upon her. The conversation then is cunningly turned upon Makaranda, Madayantikā's saviour. She confesses her love for him, and describes how often in her dreams she sees the lovely youth. She is entirely in their hands and is prepared to do whatever they advise if by so doing she meets her love again. Makaranda now throws off his disguise and addresses her in tender language. Lavaṅgikā advises them now to leave the place and under cover of the night's darkness, fly to the sanctuary where Mālatī and Mādhava were hiding themselves.

Act VIII. Avalokitā finds Mālatī and Mādhava seated on a platform on the margin of a lake after their evening bath, and proceeds to join them.

Mādhava is now wooing his bride in soft and winning words but finds Mālatī still muffled up in her maidenly

reserve. Avalokitā chides her with sly persiflage, and yet finds it difficult to induce her to talk to Mādhava. He expresses his anxiety regarding Buddharaksitā's success in the plan entrusted to her, when Avalokitā assures him that it would present no difficulty, and asks him what gift he would make to the person who may impart the pleasing tidings. While they are thus conversing, Madavantikā, Buddharaksikā and Lavangikā accompanied by Kalahamsaka arrive in confusion, and Lavangikā tells him how while they were coming to join them, the city-guards took them by surprise, and Makaranda directing them to escape with Kalahamsaka, who chanced to pass that way, engaged the hostile guard single-handed. Mādhava, addressing a hurried welcome to Madayantikā, rushes with Kalahamsaka to help his friend. Mālatī now asks Avalokitā and Buddharaksitā to go and apprise Kāmandakī of the mischance, and bids Lavangikā to overtake Mādhava and to entreat him to shun all needless danger.

Mālatī, finding that Lavangikā was delaying, leaves Madayantikā and proceeds a little way along the road to meet Lavangikā as she would be returning. Finding her thus alone, Kapālakundalā seizes Mālatī and flies with her towards Sriparvata.

After a while Lavangikā comes back to find that Mālatī was nowhere to be seen. Kalahamsaka, too, returns and expresses his satisfaction at the happy issue of the affray, and narrates how the King, who was watching the fight from the terrace of his place, was so pleased with the heroism of the gallant youths, that he sent for them and after having learnt their rank and connections treated them with every honour. He then turned to Bhūrivasu and Nandana and appeased their resentment.

Mādhava and Makaranda now return. They meet Avalokitā and Lavangikā who were making a search for

Mālatī and finding that they too had no knowledge about Mālatī's movements decide to go to Kāmandakī, thinking that Mālatī might have gone to her.

Act IX Now from lofty Śrīparvata Saudāminī flies to the city of Padmāvatī to find out Mādhava who with his friends was wandering in the neighbouring valleys and hills in search of his Mālatī. She is fascinated by the beauty of the wide prospect she could command of mountain, valley, streams and of towers and gates and spires of Padmāvatī and describes it at length.

Mādhava and Makaranda now enter, the latter trying to console and assuage Mādhava's grief. He tries in vain to divert his thoughts, but the beauty of the landscape and the advent of the rainy season so intensify Mādhava's agony that he swoons. When he recovers, he is almost on the verge of insanity and addresses various objects to give him news about his beloved. He again falls into a swoon and Makaranda believing that he is dead, laments bitterly and wants to end his days by throwing himself into the river Pāṭalāvatī. Saudāminī, however, arriving in time prevents him from taking the desperate step and tells him that Mālatī was quite safe. They then hasten to Mādhava who has recovered. While he is supplicating to the wind with folded hands, Saudāminī drops the Bakula wreath into them. She then narrates to the two friends how Mālatī was carried away by Kapālakuṇḍalā who intended to kill her when she intercepted her and saved her life. She then flies up into the air, taking Mādhava with her, while Makaranda goes away in search of Kāmandakī to apprise her of the happy news.

Act. X In another part of the forest, Kāmandakī, Lavaṅgikā and Madyantikā lament the loss of Mālatī and resolve to put an end to their lives by throwing themselves down from a cliff. Just then, there is a flash as of

lightning and Makaranda who has just arrived explains that that was the work of a Yoginī. A voice behind the scene is now heard, announcing that Bhūrivasu, unable to bear the loss of Mālatī, is approaching Suvarṇabindu there to cast himself into flames. This is followed by a distressed cry of Mālatī who asks her father to desist from such rashness. Mādhava enters bearing in his arms Mālatī who has fallen into a swoon. He narrates how he came back there from Śrīparvata with the Yoginī Saudāminī. They then appeal to her to come to their aid once more, when Mālatī revives and the voice of Saudāminī is heard announcing how she has prevented Bhūrivasu from carrying out his resolve. She, then, joins them and pays homage to Kāmandakī who was her preceptress. Kāmandakī praises her. Saudāminī now produces a letter from the King written in the presence of Bhūrivasu and addressed to Mādhava, expressing his approval of the two secret marriages. Others now join them; and when Kāmandakī has expressed her satisfaction at the happy turn of events Saudāminī remarks, that Devarāta and Bhūrivasu would be happy to see their children joined in that affiance they so long had projected. Mālatī, Mādhava, and Makaranda are surprised at the remark, when Kāmandakī explains everything, and the curtain is rung down.

Appreciation.

The Mālatī-Mādhava may well be described as an extravaganza in verse and prose. There are as many sentiments (रसा:) as the poet could introduce without detriment to the principal sentiment of love, which predominates the whole composition. He has, in this matter, followed the sound advice of rhetoricians—which was later enshrined in the following rule of the ध्वनिकार—

विवक्षिते रसे लब्धप्रतिष्ठे तु विरोधिनाम् ।
बाध्यानामङ्गभावं वा प्राप्तानामुक्तिरच्छला ॥

Thus in the first two acts, the poet has depicted the sentiment of love and secured it firmly in the readers' mind by dwelling upon it and constantly ruminating over it. Whether it is Mādhava or Mālatī who love "to ruminate luxuriously spring's honeyed cud of youthful thought", or Kāmandakī or Lavangikā who nourish the flame by the subtlest of suggestions or the broadest of hints, the result is that love takes a firm hold of our mind; and then it is that the poet introduces other sentiments which are either opposed to love or incompatible with it—such as the sentiment of the dreadful (रौद्र) in the III act. or that of loathing (बीभत्स) and of the fearful (भयानक) in the V act, or of heroism (वीर) in the III and VII, or of Pathos (करुण) in the IX act, and of the marvellous (अद्भुत) in the IX and X acts. None of these obliterates the principal sentiment, but serves to heighten it and throw it into relief. He is thus justified in saying that one should look for the profound representation of a variety of sentiments in his play (भूम्ना रसानां गहनाः प्रयोगाः etc.).

It is true that he does not show such skill in the arrangement of his incidents and in the denouement as is displayed by the author of the Mṛcchakaṭika or even that of the Mudrārākṣasa.[1] However interesting the plot it is extremely badly knit together; the action is dependent to an absurd degree on accident: Mālatī, twice on the verge of death is twice saved by mere chance[2] This is perhaps just criticism. But it is going too far when it is said "that the incidents subsequent to the scene in the cemetery look like clumsy appendages and not like part of a whole; Kapālakuṇḍalā is represented to have taken away Mālatī simply to give an opportunity to the poet to display his power of depicting the feelings of a man in *Viraha*; and

1. Bhandarkar. 2. Keith, Sanskrit Drama.

the incident appears by no means to harmonise with or arise naturally out of the previous story."[1]

This is scarcely just criticism. The Kāpālikas were a cruel sect. And once Kapālakundalā is wronged, 'even like a mother snake she "retains her wrath unmitigated, whets her fangs and hoards her venom, wakeful for revenge Māla." VI. This, therefore, shows that her taking away Mālatī in the VIII act is perfectly in harmony with the previous story.

And how very skilfully has the poet intertwined the two love-stories? As a matter of fact, there was no obstacle in Makaranda's path. He was the hero who saved the damsel; the latter loved him and he returned her love. If, therefore, he had straightway asked for her hand, Nandana, her brother, would not have opposed. But that would not have helped the principal story of the love of Mālatī and Mādhava. Hence the complication, arising from Makaranda's impersonating Mālatī and getting married to Nandana.

The play is full of brief spasms of feverish action alternating with leisurely movement; it is surprising "with quick mutation of fortune and change of scene, yet is never hurried, finding rich opportunity for lingering description."

Thus it is that we get those exquisite pictures of landscape-painting in Bhavabhūtī. His dramas abound in rich descriptions of mountains, rivers, valleys and forests and it appears as if the soul of nature had spoken to him with "all her vast dædal fullness." That he shows "a just appreciation of the awful beauty and grandeur of Nature enthroned in the solitudes of dense forests, cataracts and lofty mountains" is admitted; but he has also a delicate perception of the milder, homelier and yet romantic aspects

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1 Bhandarkar.

of nature and human life. Mark the description of the confluence of the streams Pārā and Sindhu at the end of act IV whose "favoured banks behold our maidens—with their tender hands veiling imperfectly their charms,"—or that of midday in the IX act when "amidst the woods, the wild fowl make reply to the soft murmuring of the mournful dove" (IX. 7); or that of the interchange of seasons (IX. 17) marked by the fragrant breath of the earth when sprinkled with genial showers; or that exquisite word-picture of the midnight scene at the end of Act VII where "the cool and fragrant breeze that sweeps along the lofty terrace or the palace top and bears the rich scent of camphor and wine and flowers reveals the joys and merriment of youth."

"He has an equally strong perception of stern grandeur in human character" as Bhandarkar remarks "and is very successful in bringing out deep pathos and tenderness"; the Mālatī-Mādhava does not show the poet's skill in this respect to the same extent as does the Uttararāmacarita, although for pathos and tenderness, our play might challenge comparison with the latter.

Characters.

As for the characters in the play—we have first of all a very fine study of a diplomat not in the affairs of the state but those of the heart, in Kāmandakī, who gives a very fine description of a wise and shrewd person who is seemingly indifferent, but is all the while silently striving to encompass her ends (I. 14). To the last, the innocent lovers Mālatī and Mādhava are blissfully ignorant that Kāmandakī had any design on them, and only at the end they learn to their surprise and their joy that Kāmandakī was an instrument of the minister Bhūrivasu who dare not openly oppose the wishes of his king when the latter wooed Mālatī for his favourite Nandana. She has closely studied the Kāmasūtra of the Sage Vātsyāyana and has shaped her

conduct in exact accordance with the model of an ideal messenger of love described by the Kāmasūtrakāra. Lavaṅgikā and Buddharakṣitā are her understudies, and possess her qualities more or less—with the exception of her gravity.

With regard to the central figures of the story, although it is true that there is very little scope for the development of character, yet the poet has very skilfully endeavoured to discriminate the lovers in the main plot from those in the by-plot. Thus Mālatī—the coy, modest and gentle maiden,—is distinguished from Madayantikā, the bold and passionate girl who comes to expostulate with the supposed Mālatī and elopes with Makaranda in the dark, at the very first opportunity. There is the constant conflict in Mālatī's mind between her passionate love for Mādhava and her duty to her parents, and to the last, in spite of all the insinuations of the artful Kāmandakī, and even after her elopment and secret marriage, she does not break through her maidenly reserve. Madayantikā, on the other hand, is a sensuous girl and feels absolutely no such qualms when she gloats over her day-dreams of union with her lover and unblushingly recounts them to Lavaṅgikā and Buddharakṣitā.

A similar discrimination is made between the two friends: Mādhava is more sentimental, and given to more brooding than his friend Makaranda who shows himself a man of action. Mādhava pours his soul in the ecstasy of joy or pain, and his ecstasy is shot through with a strain of melancholy. Makaranda knows no such aching weariness that throbs through the verses of Mādhava, but is always ready to act: he saves the maiden, acts the part of Nandana's bride, elopes with Madayantikā; and there is more of the earth in his passion for his beloved than in that of Mādhava.

Evidently enough the poet intended "the by-plot as a foil for the main plot" and has introduced an element of contrast between them by thus discriminating between the characters of the lovers.

His Style

In spite of the poet's declaration in the Māla. that the knowledge of Vedas and other kindred lore is of no avail in dramatic compositions—the first and the most obvious characteristic that one gets about his style is the impression of deep learning which in many places in our drama borders on pedantry—though in the Uttara. the fault is to some extent avoided on account of the propriety of utterance which the poet seeks in his characters. Instances are not far to seek. There are many passages in the play which are reminiscent of the Vedas, the Upanisads, the Brahmanas, or the philosophical systems as also such secular lore as the Kāmaśāstra or the Arthaśāstra and the epics.

Another characteristic which he claims as the merit of his style is richness and elevation of expression (प्रौढत्वम्) and depth of meaning (उदारता च वचसाम्). He is very fond of permitted but unusual forms of grammatical inflection, extensive though not always exquisitely chosen vocabulary and long compounds which are not often very skilfully formed; and his defence in this regard is the rule which governed prose style in his day, and which is enshrined in Dandin's famous dictum. ओजः समासभूयस्त्वमेतद् गद्यस्य जीवितम् ।

Yet with all these encumbrances, he attains a perspicuity of expression in the Uttara.; while the style in the Mālatī. is unequal; it gives strong promises of the strength and yet obvious proof of the immaturity of his genius. Thus many of the verses flow with an easy movement and the rhythm answers to the emotion or sentiment. His delight in richness and sweetness of sound—the sense of musical delight—is often carried to a faulty excess. He

is the most eloquent of Sanskrit poets and in his highest efforts we feel the energetic fervour of his own spirit trying to exhibit as vividly as possible the inexpressible;—under stress of passion we feel how his "heart is voluble" and the sweet verses which flow from it are the effusions of a "tongueless nightingale that would swell and swell her throat" and yet ever despair of uttering that impassioned joy of spring-time that possesses her. It is ever thus with Bhavabhūti; whether it is the intensity of joy or of pain, the delights of love or the anguish of severence or the vital and tender sentiments and feelings that lie deep down in our heart—one gets the impression that the poet has not said enough, that he feels baffled and balked, and the result is some of the most eloquent and impassioned utterances in literaturè. Where this impulse towards self-expression is not powerful or the sentiments lie on the surface and are superficial in character, his eloquence has betrayed him into impropriety, exaggeration, and even vulgarity.

Thus it is that in the exchange of confidences between Madayantikā and others in Act VII of our play we feel that the poet is false to himself and has degraded and deformed the noble passion into appetite—"the trials of love into the struggles of concupiscence". The subject of love is treated in a manner "as to detract from the pleasures of a delicate mind"; the poet has concentrated on the animal impulse itself to the utter defacement of anything ennobling or spiritual.

The fact is that the drama is more or less the work of a prentice hand who is clearly on the way of attaining that noble and elevated style, full of vigour, elegance and grace, to which we might apply the poets own words in the Uttararārama. धीरोद्धता नमयतीव गतिर्धरित्रीम् ॥.

Mālatī-Mādhava a Prakaraṇa.

A Prakaraṇa is thus defined in the Daśarūpa of Dhanañjaya:

अथ प्रकरणे वृत्तमुत्पाद्यं लोकसंश्रयम् ॥
अमात्यविप्रवणिजामेकं कुर्याच्च नायकम् ॥
धीरप्रशान्तं सापायं धर्मकामार्थतत्परम् ।
शेषं नाटकवत्संधिप्रवेशकरसादिकम् ॥
नायिका तु द्विधा नेतुः कुलस्त्री गणिका तथा ।
क्वचिदेकैव कुलजा वेश्यावापि द्वयं क्वचित् ॥
कुलजाभ्यन्तरा बाह्या वेश्या नातिक्रमोऽनयोः ।
आभिः प्रकरणं त्रेधा संकीर्णं धूर्तसंकुलम् ॥

Now, in a Prakaraṇa the subject-matter should be invented, and should be drawn from worldly life; one should make the hero a minister, a Brahmin, or a merchant and of the type known as धीरप्रशान्त (self-controlled and calm) undergoing some misfortune, and striving after virtue, pleasure, and wealth. The remaining features—such as Sandhi (junctures), or introductory scenes, or Rasas (Sentiments) are as in the Nāṭaka. The Heroine is of two kinds, the high-born wife of the hero or a courtezan. In some plays there is only the high-born woman, in some the courtezan, and in some, both; the high-born woman is indoors, the courtezan without; and the two never meet. Owing to these varieties (of the heroine) the Prakaraṇa is of three kinds. The mixed variety abounds in rogues.

Thus the Mālatī-Mādhava is a शुद्ध Prakaraṇa, where the heroine is a high-born maiden; Tarangadatta (a drama not extant) is a विकृत Prakaraṇa, where the heroine is a courtezan, while the Mṛcchakaṭika is a संकीर्ण Prakaraṇa where we have both a high-born woman and a courtezan.

The[1] subject matter is twofold principal and incidental. The principal subject in the Mālatī-Mādhava is the love of

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1. वस्तु च द्विधा तत्राधिकारिकं मुख्यमङ्गं प्रासङ्गिकं विदुः ।

Mālatī and Mādhava while the love of Makaranda and Madayantikā is an incidental subject (प्रासङ्गिक) by means of which the purpose of the main theme is incidentally furthered. This story is continuous, running throughout the play and dexterously woven with the main subject and so it is the Patākā of the play; Makaranda, the hero of this story is technically given the name Pīṭhamarda.[1]

A Prakaraṇa, like the Nāṭaka is divided into five parts called Sandhis, and the five Sandhis for our play are :—[2]

(i) The मुखसंधि which comprises the events of the first two acts in which the germ (बीज) is indicated and efforts started (आरम्भ) to achieve the end (कार्य). It includes the following incidents (a) Mādhava sees Mālatī (b) while weaving the Bakula wreath which Lavangikā cunningly takes away (c) and Mādhava draws the portrait of Mālatī beside his own drawn by Mālatī; (d) the interview between Mālatī and Kāmandakī and the latter's cunning speeches calculated to inflame Mālatī's passion.

(ii) The प्रतिमुखसंधि extending over the next two acts in which there is the expansion of the germ (बिन्दु) alternating

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1. पताकानायकस्त्वन्य: पीठमर्दो विचक्षण: ।
   तस्यैवानुचरो भक्त: किंचिदूनश्च तद्गुणै: ॥ द. रू. II. 12.

2. The five elements of the plot (अर्थप्रकृतय:) are
   बीजबिन्दुपताकाख्यप्रकरीकार्यलक्षणा: अर्थप्रकृतय: पञ्च ।
   The five stages of the action (कार्यावस्था:) are
   अवस्था: पञ्च कार्यस्य प्रारब्धस्य फलार्थिभि: ।
   आरम्भयत्नप्राप्त्याशानियताप्ति: फलागमा: ॥

and the five structural divisions of the play (संधि) arise from a combination of the five अर्थप्रकृतिs with the five कार्यावस्थाs respectively. These संधिs are

मुखप्रतिमुखे गर्भ: सावमर्शोपसंहृति: ॥

उपसंहृति or उपसंहार is the same as निर्वहण.

—दशरूप Book I. 27-36.

with efforts (प्रयत्न) for the realisation of the end. It comprises the following events (a) the conversation between Mālatī and Kāmandakī, overheard by Mādhava in the Kusumākara garden, (b) the tiger-incident (c) the meeting of the lovers and friends after the tiger is slain (d) the announcement of Mālatī's betrothal to Nandana by the King (e) the despair of Mādhava and his resolve to go to the cemetery.

(iii) Next comes the गर्भसन्धि comprising the V, VI, and VII acts, in which we get the episode (पताका) of the love of Makaranda and Madayantikā artfully woven with the main story so that there is the prospect of the success of the main venture (प्राप्त्याशा). (a) The scenes in the crematorium (b) the incidents in the temple of Karālā (c) the slaying of Aghoraghanta (d) the elopement of Mālatī with Mādhava and their secret marriage (e) Makaranda's impersonation of Mālatī and his marriage to Nandana (f) the elopement of Makaranda with Madayantikā are the principal events of this division.

(iv) The pause (अवमर्षसन्धि) next succeeds, covering the VIII and IX acts, where there is the episodical incident (प्रकरी) of the street fight and the certainty of success (नियताप्तिः) which is yet postponed by Mālatī's being snatched away by Kapālakundalā. The appearance of Saudāminī on the scene saves the situation and

(v) in the निर्वहण sandhi—the final denouement (कार्य) is reached (फलागमः). Mālatī is rescued and the lovers are united with the sanction and approval of the King and Nandana. The element of the marvellous is introduced here according to the dictum निर्वहणेऽद्भुतम् ॥.

मालतीमाधवं

नाम

प्रकरणम् ।

—:०:—

सानन्दं नन्दिहस्ताहतमुरजरवाहूतकौमारबर्हि-
त्रासान्नासाग्ररन्ध्रं विशति फणिपतौ भोगसंकोचभाजि ।
गण्डोड्डीनालिमालामुखरितककुभ[1]स्ताण्डवे शूलपाणे-
र्वैनायक्यश्चिरं वो वदनविधुतयः पान्तु चीत्कारवत्यः ॥१॥

अपि च । चूडापीडकपालसंकुलगलन्मन्दाकिनीवारयो
विद्युत्प्रायललाटलोचनपुटज्योतिर्विमिश्रत्विषः ।
पान्तु त्वामकठोरकेतकशिखासंदिग्धमुग्धेन्दवो
भूतेशस्य भुजंगवल्लिवलयस्रङ्नद्धजूटा जटाः ॥२॥

नान्द्यन्ते । सूत्रधारः । अलमतिविस्तरेण । पुरतोऽवलोक्य । अये उदितभूयिष्ठ एष भगवान[3]शेषभुवनद्वीपदीपस्तपनः । तदेनमु-
३ पतिष्ठे ।

प्रणम्य । कल्याणानां त्वमसि महसां भाजनं विश्वमूर्ते
धुर्यां लक्ष्मीमथ मयि भृशं धेहि[6] देव प्रसीद ।
यद्यत्पापं प्रतिजहि जगन्नाथ नम्रस्य तन्मे
भद्रं भद्रं वितर भगवन्भूयसे मङ्गलाय ॥३॥

नेपथ्याभिमुखमवलोक्य । मारिष सुविहितानि रङ्गमङ्गलानि संनिपतितश्च भगवतः कालप्रियनाथस्य यात्राप्रसङ्गेन नानादि-

१ ककुभो नर्तने २ फीत्कारवत्यः ३ अम्बरमणिः for अशेष...तपनः ४ ईशिषे ५ पुण्यां ६ देहि.

गन्तवास्तव्योऽयं महाजनसमाजः[1]। आदिष्टश्चास्मि विद्वज्जनपरिषदा यथा केनचिदपूर्वप्रकरणेन वयं विनोदयितव्या इति। तत्किमित्युदासते भरताः।

प्रविश्य पारिपार्श्वकः। भाव परिषन्निर्दिष्टगुणं प्रबन्धं नाधिगच्छामः[2]।

सूत्र०। मारिष कतमे ते गुणास्तत्र यानुदाहरन्त्यार्यविदग्धमिश्रा[3] भगवन्तो भूमिदेवाश्च।

नटः। भूम्ना रसानां गहनाः प्रयोगाः
सौहार्दहृद्यानि विचेष्टितानि।
औद्धत्यमायोजितकामसूत्रं
चित्रा[4] कथा वाचि विदग्धता[5] च ॥४॥

सूत्र०। स्मृतं तर्हि।
नटः। भाव क इव।

सूत्र०। अस्ति दक्षिणापथे विदर्भेषु पद्मपुरं[6] नाम नगरम्। तत्र केचित्तैत्तिरीयिणः काश्यपाश्चरणगुरवः पङ्क्तिपावनाः[7] पञ्चाग्नयो धृतव्रताः सोमपीथिन उदुम्बरनामानो[8] ब्रह्मवादिनः प्रतिवसन्ति।

ते श्रोत्रियास्तत्त्वविनिश्चयाय[9] भूरि श्रुतं शाश्वतमाद्रियन्ते।
इष्टाय पूर्ताय च कर्मणेऽर्थान्दारानपत्याय तपोऽर्थमायुः ॥५॥

तदामुष्यायणस्य तत्रभवतः सुगृहीतनाम्नो भट्टगोपालस्य पौत्रः पवित्रकीर्तेर्[10]नीलकण्ठस्यात्मसंभवो भट्टश्रीकण्ठपदलाञ्छनो पदवाक्यप्रमाणज्ञो भवभूतिनामा जातूकर्णीपुत्रः कविर्निसर्ग-

१ °समूहः २ नावगच्छामः। ३ अनुवर्तन्ते ४ चित्राः ५ विचित्रता ६ पद्मनगरं ७ यायावराः before पञ्चाग्नयो ८ औदुम्बर° ९ विनिर्णयाय १० पवित्रकीर्तिः.

सौहृदेन[1] भरतेषु स्वकृतिमेवंप्रायगुणभूयसीमस्माकमर्पितवान्। यत्र खल्वियं वाचोयुक्तिः।

> ये नाम केचिदिह नः प्रथयन्त्यवज्ञां
> जानन्ति ते किमपि तान्प्रति नैष यत्नः।
> उत्पत्स्यतेऽस्ति[2] मम कोऽपि समानधर्मा
> कालो ह्ययं निरवधिर्विपुला च पृथ्वी ॥६॥

अपि च। यद्वेदाध्ययनं तथोपनिषदां सांख्यस्य योगस्य च
ज्ञानं तत्कथनेन किं न हि ततः कश्चिद्गुणो नाटके।
यत्प्रौढत्वमुदारता च वचसां यच्चार्थतो गौरवं
तच्चेदस्ति ततस्तदेव गमकं पाण्डित्यवैदग्ध्ययोः ॥७॥

अतो यदस्माकमर्पितं प्रियसुहृदात्रभवता भवभूतिनाम्ना प्रकरणं स्वकृतिर्मालतीमाधवं नाम तदेव तत्रभवतः कालप्रियनाथस्य पुरतः प्रयोगेण प्रख्यापयितुमुद्यताः। तत्सर्वे कुशीलवाः संगीतकप्रयोगेण मत्समीहितसंपादनाय प्रवर्तन्ताम् ।

नटः। स्मृत्वा। एवं क्रियते युष्मदादेशः। किं तु या यस्य युज्यते भूमिका तां खलु तथैव भावेन सर्वे वर्ग्याः पाठिताः। सौगतजरत्परिव्राजिकायास्तु कामन्दक्याः प्रथमां भूमिकां भाव एवाधीते तदन्तेवासिन्यास्त्वहमवलोकितायाः।

सूत्र०। ततः किम्।

नटः। ततः प्रकरणनायकस्य मालतीवल्लभस्य माधवस्य वर्णिकापरिग्रहः कथम्।

सूत्र०। कलहंसमकरन्दप्रवेशावसरे तत्सुविहितम्।

नटः। तेन हि तत्प्रयोगादेवात्रभवतः सामाजिकानुपास्महे।

सूत्र०। बाढम्। एषोऽस्मि कामन्दकी संवृत्तः।

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१ सौहार्देन. २ उत्पत्स्यते मम च कोऽपि

नटः । अहमप्यवलोकिता । इति परिक्रम्य निष्क्रान्तौ ।

प्रस्तावना ।

ततः परिवृत्य रक्तपट्टिकानेपथ्ये कामन्दक्यवलोकिते प्रविशतः ।

काम० । वत्से अवलोकिते ।

अव० । आणवेदु भअवदी । आज्ञापयतु भगवती ।

काम० । अपि नाम तयोः कल्याणिनोर्भूरिवसुदेवरातापत्ययोर्मालतीमाधवयोरभिमतः पाणिग्रहः स्यात् । वामाक्षिस्पन्दनं सूचयित्वा सहर्षम् ।

विवृण्वतेव कल्याणमान्तरङ्गेन चक्षुषा ।
स्फुरता वामकेनापि दाक्षिण्यमवलम्ब्यते ॥८॥

अव० । महन्तो क्खु भअवदीए एसो चित्तविक्खेवो । अच्चरीअं अच्चरीअं जं दाणिं चीरचीवरपरिच्छदं पिण्डवादमेत्तपाणवुत्तिं[1] भअवदिं ईदिसे आआसे अमच्चभूरिवसू णिओएदि । तहिं अ उक्खण्डिदसंसारावग्गहो[2] अप्पा तुम्हेहिं पि णिउञ्जीअदि[3] ।

महान्खलु भगवत्या एष चित्तविक्षेपः । आश्चर्यमाश्चर्यं यदिदानीं चीरचीवरपरिच्छदां पिण्डपातमात्रप्राणवृत्तिं भगवतीमीदृश आयासेऽमात्यभूरिवसुर्नियोजयति । तत्र चोत्खण्डितसंसारावग्रह आत्मा युष्माभिरपि नियुज्यते ।

काम० । वत्से मा मैवं ब्रूहि ।

यन्मां विधेयविषये स भवान्नियुङ्क्ते
स्नेहस्य तत्फलमसौ प्रणयस्य सारः ।
प्राणैस्तपोभिरथ वाभिमतं मदीयैः
कृत्यं घटेत सुहृदो यदि तत्कृतं स्यात् ॥९॥

अयि किं न वेत्सि यदेकत्र नो विद्यापरिग्रहाय नानादिगन्तवासिनां साहचर्यमासीत् । तदैव चास्मदन्तेवासिनी–

१ पाणअत्तं २ °ग्गहेहिं ३ णिक्खिवीअदि.

सौदामिनीसमक्षमनयोर्भूरिवसुदेवरातयोर्वृत्तेयं प्रतिज्ञावश्यमावाभ्यामपत्यसंबन्धः कर्तव्य इति। तदिदानीं विदर्भराजमन्त्रिणा सता देवरातेन माधवं पुत्रमान्वीक्षिकीश्रवणाय कुण्डिनपुरादिमां पद्मावतीं प्रहिण्वता सुविहितम्।

अपत्यसंबन्धविधिप्रतिज्ञा प्रियस्य नीता सुहृदः स्मृतिं च।
अलोकसामान्यगुणस्तनूजः प्ररोचनार्थं प्रकटीकृतश्च ॥१०॥

अव०। तदो किं त्ति मालदिं अमच्चो माहवस्स अप्पणा ण पडिवादेदि जेण चोरिआविवाहे भअवदिं तुवरावेदि।

ततः किमिति मालतीममात्यो माधवस्यात्मना न प्रतिपादयति येन चोरिकाविवाहे भगवतीं त्वरयति।

काम०। तां याचते नरपतेर्नर्मसुहृन्नन्दनो नृपमुखेन।
तत्साक्षात्प्रतिषेधः कोपाय शिवस्त्वयमुपायः ॥११॥

अव०। अच्चरिअं अच्चरिअं ण हु अमच्चो माहवस्स णामं पि जाणादि त्ति णिरवेक्खदाए लक्खीअदि।

आश्चर्यमाश्चर्यं न खल्वमात्यो माधवस्य नामापि जानातीति निरपेक्षतया लक्ष्यते।

काम०। संवरणं हि तत्।

विशेषतस्तु बालत्वात्तयोर्विवृतभावयोः।
तेन माधवमालत्योः कार्यः स्वमतिनिह्नवः ॥१२॥

अपि च। अनुरागप्रवादस्तु वत्सयोः सार्वलौकिकः।
श्रेयोऽप्यस्माकमेवं हि प्रतार्यौ राजनन्दनौ ॥१३॥

पश्य। बहिः सर्वाकारप्रगुणरमणीयं व्यवहरन्
पराभ्यूहस्थानान्यपि तनुतराणि स्थगयति।

१ अनन्यसामान्य° २ श्रेयानस्मा ३ लघुतराणि.

जनं विद्वानेकः सकलमभि[1]संधाय कपटै-
स्तटस्थः स्वानर्थान्घटयति च मौनं च भजते ॥१४॥

अव० । मए वि तुम्हवअणादो तेण तेण वअणोवण्णासेण भूरिवसुमन्दिरासण्णराअमग्गेण माहवो संचारीअदि ।

मयापि युष्मद्वचनात्तेन तेन वचनोपन्यासेन भूरिवसुमन्दिरासन्नराजमार्गेण माधवः संचार्यते ।

काम० । कथितमेव नो मालतीधात्रेय्या लवङ्गिकया ।

भूयो भूयः सविधनगरीरथ्यया पर्यटन्तं
दृष्ट्वा दृष्ट्वा भवनवलभीतुङ्गवातायनस्था ।
साक्षात्कामं नवमिव रतिर्मालती माधवं य-
द्गाढोत्कण्ठा लुलित[3]लुलितैरङ्गकैस्ताम्यतीति ॥१५॥

अव० । बाढं । ताए वि अत्तणो विणोदणिमित्तं माहवपडिच्छन्दअं आलिहिदं तं लवङ्गिआए अज्ज मन्दारिआए हत्थे णिहिदं[4] दाव ।

बाढम् । तयाप्यात्मनो विनोदनिमित्तं माधवप्रतिच्छन्दकमालिखितं तल्लवङ्गिकयाद्य मन्दारिकाया हस्ते निहितं तावत् ।

काम० । विचिन्त्य । सुविहितं लवङ्गिकया यतो माधवानुचरः कलहंसकस्तां विहारदासीं मन्दारिकां कामयते । तदनेन तीर्थेन घटेत तत्प्रतिच्छन्दकमुपोद्धाताय माधवान्तिकमुपेयादित्यभिप्रायः ।

अव० । माहवो वि कोदूहलमुप्पादिअ मए पउत्तमअणमहूसवं मअरन्दुज्जाणं पभादे अणुप्पेसिदो तत्थ किल मालदी गमिस्सदि तदो अण्णोण्णदंसणं भोदु त्ति ।

माधवोपि कौतूहलमुत्पाद्य मया प्रवृत्तमदनमहोत्सवं मकरन्दोद्यानं प्रभातेऽनुप्रेषितस्तत्र किल मालती गमिष्यति ततोऽन्योन्यदर्शनं भवत्विति ।

१ मतिसंधाय २ सा ३ ललित° ४ णिक्खित्तं.

काम० । साधु वत्से साधु । अनेन मत्प्रियाभियोगेन स्मारयसि मे पूर्वशिष्यां सौदामिनीम् ।

अव० । भअवदि सा सोदामिणा अहुणा समासादिदअच्चरिअमन्तसिद्धिप्पहावा सिरीपव्वदे कावालिअव्वदं धरेदि ।

भगवति सा सौदामिन्यधुना समासादिताश्चर्यमन्त्रसिद्धिप्रभावा श्रीपर्वते कापालिकव्रतं धारयति ।

काम० । कुतः पुनरियं वार्ता ।

अव० । अत्थि एत्थ णअरीए महामसाणप्पदेसे कराला णाम चामुण्डा ।अस्त्यत्र नगर्यां महाश्मशानप्रदेशे कराला नाम चामुण्डा ।

काम० । अस्ति या किल विविधजीवोपहारप्रियेति सौह[1]सिकानां प्रवादः ।

अव० । तहिं क्खु सिरीपव्वदादो आअदस्स रत्तिविहारिणो णादिदूरारण्णवासिणो साहअस्स मुण्डमालाधारिणो अघोरघण्टणामधेअस्स अन्तेवासिणी महप्पभावा कवालकुण्डला णाम अणुसंझं समाअच्छदि तदो इअं पउत्ती ।

तत्र खलु श्रीपर्वतादागतस्य रात्रिविहारिणो नातिदूरारण्यवासिनः साधकस्य मुण्डधारिणोऽघोरघण्टनामधेयस्यान्तेवासिनी महाप्रभावा कपालकुण्डला नामानुसंध्यं समागच्छति तत इयं प्रवृत्तिः ।

काम० । सर्वं सौदामिन्यां संभाव्यते ।

अव० । अलं दाव एदिणा । भअवदि, सो वि सहअरो माहवस्स बालमित्तं मअरन्दो णन्दणस्स बहिणिं मदअन्तिअं जइ समुव्वहदि तं पि माहवस्स दुदिअं पिअं किदं भोदि ।

अलं तावदेतेन । भगवति, सोपि सहचरो माधवस्य बालमित्रं मकरन्दो नन्दनस्य भगिनीं मदयन्तिकां यदि समुद्वहति तदपि माधवस्य द्वितीयं प्रियं कृतं भवति ।

१ साधकानां.

काम० । नियुक्तैव तत्र मया तत्प्रियसखी बुद्धरक्षिता ।

अव० । सुविहिदं भअवदीए । सुविहितं भगवत्या ।

काम० । विचिन्त्य । **तदुत्तिष्ठ माधवप्रवृत्तिमुपलभ्य मालतीमेव पश्यावः ।**

उभे उत्तिष्ठतः ।

काम० । विचिन्त्य । **अत्युदारप्रकृतिर्मालती । तन्निपुणं निसृष्टार्थदूतीकल्पः सूत्रयितव्यः । सर्वथा**

शरज्ज्योत्स्ना कान्तं कुमुदमिव तं नन्दयतु सा
सुजातं कल्याणी, भवतु कृतकृत्यः स च युवा ।
वरीयानन्योन्यप्रगुणगुणनिर्माणनिपुणो
विधातुर्व्यापारः फलतु च मनोज्ञश्च भवतु ॥१६॥

इति निष्क्रान्ते ।

मिश्रविष्कम्भकः ।

ततः प्रविशति गृहीतचित्रोपकरणः कलहंसः ।

कल० । कहिं दाणिं तुलिदमअरद्धआवलेवरूवविब्भमावक्खित्तमालदीहिअअमाहप्पं णाहमाहवं पेक्खिस्सं । परिक्रम्य । **परिस्सन्तोम्हि । जाव इमस्सिं उज्जाणे मुहुत्तं विस्समिअ मअरन्दणन्दणं णाहमाहवं पेक्खिस्सं ।** इति प्रविश्योपविशति ।

कुत्रेदानीं तुलितमकरध्वजावलेपरूपविभ्रमावक्षिप्तमालतीहृदयमाहात्म्यं नाथमाधवं प्रेक्षिष्ये । परिश्रान्तोऽस्मि । यावदस्मिन्नुद्याने मुहूर्तं विश्रम्य मकरन्दनन्दनं नाथमाधवं प्रेक्षिष्ये ।

ततः प्रविशति मकरन्दः ।

मक० । कथितमवलोकितया मदनोद्यानं गतो माधव

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१ अत्युदात्त २ तान्त्रियतव्यः ३ गरीयान् ४ गुणिनिर्माण० ५ चित्रफलकः.

इति। भवतु तत्रैव गच्छामि। परिक्रम्यावलोक्य च। दिष्ट्यायं वयस्य इत एवाभिवर्तते। निरूप्य। अस्य तु

गमनमलसं शून्या दृष्टिः शरीरमसौष्ठवं
श्वसितमधिकं किं न्वेतत्स्यात्किमन्यदतोऽथवा[1]।
भ्रमति भुवने कन्दर्पाज्ञा विकारि च यौवनं
ललितमधुरास्ते[2] ते भावाः क्षिपन्ति च धीरताम् ॥१७

ततः प्रविशति यथानिर्दिष्टो माधवः।

मा०। स्वगतम्।

तामिन्दुसुन्दरमुखीं सुचिरं विभाव्य
चेतः कथं कथमपि व्यपवर्तते मे।
लज्जां विजित्य विनयं विनिवार्य धैर्य-
मुन्मथ्य मन्थरविवेकमकाण्ड एव ॥१८॥

आश्चर्यम्।

यद्विस्मयस्तिमितमस्तमितान्यभाव-
मानन्दमन्दम[3]मृतप्लवना[4]दिवाभूत्[5]।
तत्संनिधौ तदधुना हृदयं मदीय-
मङ्गारचुम्बितमिव व्यथमानमास्ते॥१९॥

मक०। सखे माधव इत इतः।

माध०। परिक्रम्य। कथं प्रियवयस्यो मम मकरन्दः।

३ मक०। उपसृत्य। सखे ललाटंतपस्तपति तपनः। तद-स्मिन्नुद्याने मुहूर्तमुपविशावः।

माध०। यदभिरुचितं वयस्याय। इत्युभावुपविशतः।

६ कल०। दृष्ट्वा। कधं मअरन्दसहअरो इदं ज्जेव्व बालवउलुज्जाणं अलंकरेदि माहवो। ता दंसेमि से मअणवेअणावि-

१ दितोऽथ० २ प्रकृतिमधुराः ३ आनन्दसान्द्र ४ ०ताप्लव ५ दिवासीत्

[1]ज्झुरन्तमालदीलोअणसुहावहं अत्तणो पडिच्छन्दअं । अहवा विस्सामसोक्खं दाव अणुभोदु ।

कथं मकरन्दसहचर इदमेव बालबकुलोद्यानमलंकरोति माधवः । तद्दर्शयाम्यस्य मदनवेदनाखिद्यमानमालतीलोचनसुखावहमात्मनः प्रतिच्छन्दकम् । अथवा विश्रामसौख्यं तावदनुभवतु ।

मक० । तदस्यैव तावदुच्छ्वसितकुसुमकेसरकषायशीतलामोदवासितोद्यानस्य काञ्चनार[2]पादपस्याधस्तादुपविशावः ।

तथा कुरुतः ।

मक० । वयस्य माधव । अद्य किल सकलनगराङ्गनाजनप्रवर्तितमहोत्सवाभिरामकामदेवोद्यानयात्राप्रतिनिवृत्तमन्यादृशं भवन्तमवधारयामि । अपि नाम[3] मनागवतीर्णोऽसि रतिरमणबाणगोचरम् ।

माधवः सलज्जमधोमुखस्तिष्ठति ।

मक० । विहस्य । तत्किमवनतमुग्धमुखपुण्डरीकः स्थितोऽसि । पश्य

अन्येषु जन्तुषु रजस्त[4]मसावृतेषु
विश्वस्य धातरि समः परमेश्वरे च ।
सोऽयं प्रसिद्धविभवः खलु चित्तजन्मा
मा लज्जया तव कथंचिदपह्नुतिर्भूत् ॥२०॥

माध० । वयस्य किं न कथयामि ते । श्रूयताम् । गतोऽहमवलोकिताजनितकौतुकः कामदेवायतनम् । तत्रेतस्ततः परिक्रम्यावलोक्य च परिश्रमादुल्लसितमदिरामोदमधुरपरिमलाकृष्टसकलमिलदलिपटलसंकुलाकुलितमुकुलावली-

1 विधुर २ काञ्चन ३ न त्वमवतीर्णोऽसि ४ च यस्तमसा०.

मनोहराभरणरमणीयस्याङ्गनभुवो बालबकुलस्यालवालपरिसरे स्थितः। तस्य च यदृच्छया निरन्तरनिपतितानि[1] कुसुमान्यादाय विदग्धरचनामनोहरां स्रजमभिनिर्मातुमारब्धवानस्मि। अनन्तरं च संचारिणीव देवस्य मकरकेतनस्य[2] जगद्विजयवैजयन्तिका निर्गत्य गर्भभवनादुज्ज्वलविदग्धमुग्धनेपथ्यविरचनाविभावितकुमारीभावा महानुभावप्रकृतिरत्युदारपरिजना कापि तत एवागतवती।

सा रामणीयकनिधेरधिदेवता वा
सौन्दर्यसारसमुदायनिकेतनं वा।
तस्याः सखे नियतमिन्दुसुधा[3]मृणाल-
ज्योत्स्नादि कारणमभून्मदनश्च वेधाः ॥२१॥

अथ सा प्रणयिनीभिरनुचरीभिरविरलकुसुमसंचयावचयलीलादोहदिनी[4]भिरभ्यर्थ्यमाना तमेव बकुलपादपोद्देशमागतवती। तस्याश्च कस्मिन्नपि महाभागधेयजन्मनि बहुदिवसोपचीयमानामिव[5] मन्मथव्यथाविकारमुपलक्षितवानस्मि। यतोऽस्याः

परिमृदितमृणाली[6]म्लानमङ्गं प्रवृत्तिः
कथमपि परिवारप्रार्थनाभिः क्रियासु।
कलयति च हिमांशोर्निष्कलङ्कस्य लक्ष्मी-
मभिनवकरिदन्तच्छेद[7]पाण्डुः कपोलः ॥२२॥

सा पुनर्मम प्रथमदर्शना[8]त्प्रभृत्यमृतवर्तिरिव नयनयोर्निरतिशयमानन्दमुत्पादयन्त्ययस्कान्तमणिशलाकेव लोहधातुमन्तःकरणमाकृष्टवती[9] सर्वथा। किं बहुना।

संतापसंततिमहाव्यसनाय तस्या-
मासक्तमेतदनपेक्षितहेतु चेतः।

1 विकसितानि 2 मकरकेतोर्ज॰ 3 कला 4 कुतूहलिनीभिः 5 ॰मानमिवात्मन्यन्यथाविकार॰ 6 मृणाल 7 ॰च्छेदकान्तः 8 दर्शनक्षणात्प्रभृति 9 ॰माक्षिप्तवती.

प्रायः शुभं च विदधात्यशुभं च जन्तोः
सर्वंकषा भगवती भवितव्यतैव ॥२३॥

मक०। वयस्य माधव। स्नेहश्च निमित्तसव्यपेक्षश्चेति विप्रतिषिद्धमेतत्। पश्य।

व्यतिषजति पदार्थानान्तरः कोऽपि हेतु-
र्न खलु बहिरुपाधीन्प्रीतयः संश्रयन्ते।
विकसति हि पतङ्गस्योदये पुण्डरीकं
द्रवति च हिमरश्मा[1]वुद्गते चन्द्रकान्तः ॥२४॥

ततस्ततः।

माध०। ततश्च तत्र

सभ्रूविलासमथ सोऽयमितीरयित्वा
सप्रत्यभिज्ञमिव मामवलोक्य तस्याः।
अन्योन्य[2]भावचतुरेण सखीजनेन
मुक्तास्तदा स्मितसुधामधुराः कटाक्षाः ॥२५॥

मक०। स्वगतम्। कथं प्रत्यभिज्ञापि नाम।

माध०। अथ ताः सलीलमुक्तालककरकमलतालिकातरलवलयावलीकमुत्त्रस्तमत्तकलहंसविभ्रमाभिरामचरणसंचरणझणझणायमानमञ्जीरमञ्जुर[3]सितानुविद्धमेखलाकलापकलकिङ्किणीरणत्कारमुखरं परिवृत्य भर्तृदारिके। दृष्ट्या वर्ध[4]महे यदत्रैव कोऽपि कस्यापि [5]तिष्ठतीति मामङ्गुलीदलविलासेनाख्या[6]तवत्यः।

मक०। स्वगतम्। हन्त महतः प्राग[7]नुरागस्योद्भेदः[8]।

कल०। आकर्ण्य। कथं सरसरमणीआणुबन्धिणी इत्थी-
९ अणकधा। कथं सरसरमणीयानुबन्धिनी स्त्रीजनकथा।

१ °श्मावुद्यते २ अन्योन्यमेव चतुरेण ३ सिञ्जित ४ वर्धसे ५ वल्लभः before तिष्ठति ६ दर्शितवत्यः ७ प्रियानुरागस्य ८ सूचितः after उद्भेदः

मक० । ततस्ततः ।

माध० । अत्रान्तरे किमपि वाग्विभवातिवृत्त[1]-
वैचित्र्यमुल्लसितविभ्रममुत्पलाक्ष्याः ।
तद्भूरिसात्त्विकविकारमपास्तधैर्य-
माचार्यकं विजयि[2] मान्मथमाविरासीत् ॥२६॥

ततश्च । स्तिमितविकसितानामुल्लसद्भ्रूलतानां
मसृणमुकुलितानां प्रान्त[3]विस्तारभाजाम् ।
प्रतिनयननिपाते किंचिदाकुञ्चितानां
विविधमहमभूवं पात्रमालोकितानाम् ॥ २७ ॥

तैश्च । अलसवलितमुग्धस्निग्धनिष्पन्दमन्दै-
रधिकविकसदन्तर्विस्मयस्मेरतारैः ।
हृदयमशरणं मे पक्ष्मलाक्ष्याः कटाक्षै-
रपहृतमपविद्धं पीतमुन्मूलितं च ॥ २८ ॥

एवमहं तु तस्याः सर्वाकारहृदयंगमायाः संभाव्यमानस्नेहर-सेनाभिसंधिना विधेयीकृतोऽपि पारिप्लवत्वमात्मनोऽपनिह्नोतु-कामः प्राक्प्रस्तुतस्य बकुलदाम्नो यथाकथंचिदवशेषं ग्रथित-वानेव । ततो मिलितवेत्रशस्त्रपाणिवर्षवरप्रायपुरुषपरिवारा गजवधूमारुह्य नगरगामिनं मार्गमिन्दुवदनालंकृतवती ।

तदा च । यान्त्या मुहुर्वलितकन्धरमाननं त-
दावृत्तवृन्तशतपत्रनिभं वहन्त्या ।
दिग्धोऽमृतेन च विषेण च पक्ष्मलाक्ष्या
गाढं निखात इव मे हृदये कटाक्षः ॥२९॥

ततः प्रभृति ।
परिच्छेदातीतः सकलवचना[4]नामविषयः
पुनर्जन्मन्यस्मिन्ननुभवपथं यो न गतवान् ।

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१ °वृत्ति or °वर्ति २ मनसि ३ प्रीति ४ करणानां.

विवेकप्रध्वंसादुपचितमहामोहगहनो
विकारः कोऽप्यन्तर्जडयति च तापं च कुरुते ॥३०॥

अपि च ।

परिच्छेदव्यक्तिर्भवति न पुरःस्थेऽपि विषये
भवत्यभ्यस्तेऽपि स्मरणमतथाभावविरसम् ।
न संतापच्छेदो हिमसरसि वा चन्द्रमसि वा
मनो निष्ठाशून्यं भ्रमति च किमप्यालिखति च ॥३१॥

कल० । दिढं क्खु एसो कए वि अवहरिदो । अवि णाम मालदिज्जेव्व सा भवे ।

दृढं खल्वेष कयाप्यपहृतः । अपि नाम मालत्येव सा भवेत् ।

मक० । स्वगतम् । अहो महानभिष्वङ्गः । तत्किं निषेधयामि सुहृदम् । अथवा ।

मा मूमुहत्खलु भवन्तमनन्यजन्मा
मा ते मलीमसविकारघना मतिर्भूत् ।
इत्यादि नन्विह निरर्थकमेव यस्मात्
कामश्च जृम्भितगुणो नवयौवनं च ॥३२॥

प्रकाशम् । अपि वयस्येन विदिते तदन्वयनामनी ।

माध० । सखे श्रूयताम् । अथ तस्याः करेणुकारोहणसमय एव महतः सखीकदम्बकादन्यतमा वारयोषिद्विलम्ब्य बालबकुलकुसुमावचयक्रमेण नेदीयसी भूत्वा प्रणम्य कुसुमापीडव्याजेन मामेवमुक्तवती । महाभाग सुश्लिष्टगुणतया रमणीय एष वः सुमनसां संनिवेशः कुतूहलिनी च नो भर्तृदारिका वर्तते । तस्यामभिनवो विचित्रः कुसुमेषुव्यापारः । तद्भवतु कृतार्थता वैदग्ध्यस्य । फलतु निर्माणरमणीयता विधातुः । समासादयतु स्रग एष भर्तृदारिकायाः कण्ठावलम्बनमहार्घतामिति ।

१ संतापयति च २ °मयथा° ३ यास्मिन्.

मक० । अहो वैदग्ध्यम् ।

१२ माध० । तया च मदनुयुक्तया समाख्यातमियममात्यभू-
रिवसोः प्रसूतिर्मालती नामाहं च प्रसादभूमिर्भर्तृदारिकाया
धात्रेयिका लवङ्गिका नामेति ।

१५ कल० । सहर्षम् । किं णाम मालदि त्ति । दिट्ठिआ विलोसिदं
क्खु भअवदा देवेण कुसुमाउहेण । जिदं अम्हेहिं ।

किं नाम मालतीति । दिष्ट्या विलासितं खलु भगवता देवेन कुसुमायुधेन ।
१८जितमस्माभिः ।

मक० । अमात्यभूरिवसोरात्मजेत्यपर्याप्तिर्बहुमानस्य । अपि
च मालती मालतीति मोदते भगवती कामन्दकी । स्वगतम् ।
२१तां च किल राजा नन्दनाय प्रार्थयत इति किंवदन्ती श्रूयते ।

माध० । तया चाहमनुरुध्यमानस्तां बकुलमालामात्मनः
कण्ठावद्तार्य दत्तवान् । असौ पुनरभिनिविष्टया दृशा माल-
२४तीमुखावलोकनविहस्ततया विषमविरचितैकभागान्तामेव बहु
मन्यमाना महानयं प्रसाद इति गृहीतवती । अनन्तरं च यात्रा-
भङ्गप्रचालितस्य महतः पौरजनस्य संकुलेन विघटितायां तस्या-
२७महमागतोऽस्मि ।

मक० । वयस्य मालत्या अपि स्नेहदर्शनात्सुश्लिष्टमेतत् ।
योऽपि हि कपोलपाण्डुतादिचिह्नसूचितः प्राक्प्रवृद्धस्तस्याः का-
३०माभिष्वङ्गः सोऽपि त्वन्निबन्धन इति व्यक्तमेतत् । एतत्तु न
ज्ञायते क्व दृष्टपूर्वस्तया वयस्य इति । न खलु तादृश्यो महा-
भागधेयाः कुमार्योऽन्यत्रासक्तचेतसो भूत्वापरत्र चक्षूरागिण्यो
३३भवन्ति । अपि च ।

१ एकापत्यरत्नम् २ जिदं ३ अनुबध्यमानः ४ °भागां तामेव ५ प्रसङ्ग
६ संकुले ७ मालत्यामपि ८ चानुरागिण्यो.

अन्योन्यसंभिन्नदृशां सखीनां तस्यास्त्वयि प्रागनुरागचिह्नम् ।
कस्यापि कोऽपीति[1] निवेदितं च धात्रेयिकायाश्चतुरं वचश्च॥३३॥

कला० । उपसृत्य । **एदं च** । इति चित्रफलकं दर्शयति उभौ पश्यतः । इदं च ।

मक० । **कलहंसक केनैतन्माधवस्य प्रतिच्छन्दकमभिलिखितम् ।**

कल०। **जेण जेव्व से हिअअं अवहरिदं** । येनैवास्य हृदयमपहृतम्।

मक० । **अपि मालत्या ।**

कल० । **अध इं** । अथ किम् ।

माध० । **वयस्य मकरन्द प्रसन्नप्रायस्ते वितर्कः ।**

मक० । **कलहंसक कुतोऽस्याधिगमः ।**

कल० । **मम दाव मन्दारिआहत्थादो ताए वि लवङ्गिआसआसादो** । मम तावन्मन्दारिकाहस्तात्तस्या अपि लवङ्गिकासकाशात् ।

मक० । अथ किमाह मन्दारिका **माधवालेख्यप्रयोजनं मालत्याः ।**

कल० । **उक्कण्ठाविणोदो त्ति** । उत्कण्ठाविनोद इति ।

मक० । **वयस्य माधव सर्वथा समाश्वसिहि ।**

या कौमुदी नयनयोर्भवतः सुजन्मा
तस्या भवानपि मनोरथबन्धबन्धुः ।
तत्संगमं प्रति सखे न हि संशयोऽस्ति
यस्मिन्विधिश्च मदनश्च कृताभियोगः ॥३४॥

द्रष्टव्यस्वरूपा च भवतो विकारहेतुस्तदत्रैव लिख्यतां मालती ।

माध० । **यदभिरुचितं वयस्याय । तदुपनय चित्रफलकं चित्रवर्तिकाश्च** । मकरन्द उपनयति ।

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१ काऽप्यष इतीहितं च.

माध० । लिखन् । **सखे मकरन्द**

वारं वारं तिरयति दृशोरुद्गमं बाष्पपूर-
स्तत्संकल्पोपहितजडिम स्तम्भमभ्येति गात्रम् ।
सद्यः स्विद्यन्नयमविरतोत्कम्पलोलाङ्गुलीकः
पाणिर्लेखाविधिषु नितरां वर्तते किं करोमि ॥३५॥

तथापि व्यवसितोऽस्मि । चिरादालिख्य दर्शयति ।

मक० । विलोक्य । **उपपन्नस्तावदत्रभवतोऽभिष्वङ्गः** । सकौतुकम् ।
कथमचिरेणैव निर्माय लिखितः श्लोकः । वाचयति ।

जगति जयिनस्ते ते भावा नवेन्दुकलादयः
प्रकृतिमधुराः सन्त्येवान्ये मनो मदयन्ति ये ।
मम तु यदियं याता लोके विलोचनचन्द्रिका
नयनविषयं जन्मन्येकः स एव महोत्सवः ॥३६॥

प्रविश्य सत्वरं । **मन्दारिका** । **कलहंसअ पआणुसारेण उवलद्धोसि** । माधवमकरन्दौ विलोक्य सलज्जम् । **कधं एदे वि महाणुभावा इध ज्जेव** । उपसृत्य । **पणमामि** ।

कलहंसक पदानुसारेणोपलब्धोसि । कथमेतावपि महानुभावाविहैव । प्रणमामि ।

उभौ । **मन्दारिके इत आस्यताम्** ।

मन्दा० । उपविश्य । **कलहंसअ उवणेहि मे चित्तफलअं** ।
कलहंसक उपनय मे चित्रफलकम् ।

कल० । गृहीत्वा । **गेह्ण एदं** । गृहाणैतत् ।

मन्दा० । विलोक्य । **कलहंसअ केण किंणिमित्तं वा एत्थ मालदी आलिहिदा** । कलहंसक केन किंनिमित्तं वात्र मालत्यालिखिता ।

कल० । **जो ज्जेव्व जंणिमित्तं मालदीए** । य एव यन्निमित्तं मालत्या ।

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१ दृशावुद्गतो २ °लिपिषु.

मन्दा०। सहर्षम्। **दिट्ठिआ दंसिदफलं दाणिं विण्णाणं पआवइणो।** दिष्ट्या दर्शितफलमिदानीं विज्ञानं प्रजापतेः।

मक०। मन्दारिके यदत्र वस्तुन्येष ते वल्लभः कथयत्यपि तथा तत्।

मन्दा०। महाभाअ अध इं। महाभाग अथ किम्।

मक०। क्व पुनर्मालती माधवं प्राग्दृष्टवती।

मन्दा०। लवङ्गिआ भणादि वादाअणगदत्ति। लवङ्गिका भणति वातायनगतेति।

मक०। वयस्य नन्वमात्यभवनासन्नरथ्ययैव बहुशः संचरावहे तदुपपन्नमेतत्।

मन्दा०। अणुमण्णन्तु मं महाणुभाआ जाव एदं भअवदो देवस्स मअणस्स सुचरिदं पिअसहीए लवङ्गिआए णिवेदेमि। अनुमन्येतां मां महानुभावौ यावदेतद्भगवतो देवस्य मदनस्य सुचरितं प्रियसख्या लवङ्गिकाया निवेदयामि।

मक०। प्राप्तावसरमेतद्भवत्याः। मन्दारिका चित्रफलकं गृहीत्वा निष्क्रान्ता।

मक०। वयस्य खरतरकिरणोऽयं भगवान्सहस्रदीधितिरलंकरोति मध्यमह्नस्तदेहि संस्त्यायमेव गच्छावः। उत्थाय परिक्रामतः।

माध०। एवं हि मन्ये।

घर्माम्भोविसरविवर्तनैरिदानीं
मुग्धाक्ष्याः परिजनवारसुन्दरीणाम्[2]।
तत्प्रातर्विहितविचित्रपत्त्रलेखा-
वैदग्ध्यं जहति कपोलकुङ्कुमानि ॥३७॥

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१ अप्यवितथं तत्. २ °सुन्दरीभिः

अपि च । उन्मीलन्मुकुलकरालकुन्दकोश-
प्रश्च्योतद्घनमकरन्दगन्धबन्धो ।
तामीषत्प्रचलविलोचनां नताङ्गी-
मालिङ्ग्य पवन मम स्पृशाङ्गमङ्गम् ॥३८॥

मक० । स्वगतम् ।

अभिहन्ति हन्त कथमेष माधवं
सुकुमारकायमनवग्रहः स्मरः ।
अचिरेण वैकृतविवर्तदारुणः
कलभं कठोर इव कूटपाकलः ॥३९॥

तदत्र भगवती कामन्दकी नः शरणम् ।

माध० । स्वगतम् । आश्चर्यम् ।

पश्यामि तामित इतः पुरतश्च पश्चा-
दन्तर्बहिः परित एव विवर्तमानाम् ।
उद्बुद्धमुग्धकनकाब्जनिभं वहन्ती-
मासक्ततिर्यगपवर्तितदृष्टि वक्त्रम् ॥४०॥

काशम् । वयस्य मम हि संप्रति

प्रसरति परिमाथी कोऽप्ययं देहदाह-
स्तिरयति करणानां ग्राहकत्वं प्रमोहः ।
रणरणकविवृद्धिं बिभ्रदावर्तमानं
ज्वलति हृदयमन्तस्तन्मयत्वं च धत्ते ॥४१॥

इति निष्क्रान्ताः सर्वे ।

॥ इति बकुलवीथी नाम प्रथमोऽङ्कः ॥

द्वितीयोऽङ्कः ।

ततः प्रविशतश्चेट्यौ ।

प्रथमा । हला संगीदसालापरिसरे अवलोइदादुदिआ तुमं किं मन्तअन्ती आसी ।

हला संगीतशालापरिसरेऽवलोकिताद्वितीया त्वं किं मन्त्रयन्त्यासीः ।

द्वितीया । सहि तेण किल माहवप्पिअवअस्सेण मअरन्देण सअलो जेव्व मअणुज्जाणवुत्तन्तो भअवदीए णिवेदिदो ।

सखि तेन किल माधवप्रियवयस्येन मकरन्देन सकल एव मदनोद्यानवृत्तान्तो भगवत्यै निवेदितः ।

प्रथ० । तदो किं । ततः किम् ।

द्विती० । तदो भट्टिदारिअं दट्ठुकामाए भअवदीए पउत्तिणिमित्तं अवलोइदा अणुप्पेसिदा । मए वि ताए कधिदं जधा लवङ्गिआदुदिआ विवित्ते भट्टिदारिआ वट्टदि त्ति ।

ततो भर्तृदारिकां द्रष्टुकामया भगवत्या प्रवृत्तिनिमित्तमवलोकितानुप्रेषिता । मयापि तस्यै कथितं लवङ्गिकाद्वितीया विविक्ते भर्तृदारिका वर्तत इति ।

प्रथ० । हला लवङ्गिआ क्खु केसरकुसुमाइं अवचिणोमि त्ति मअणुज्जाणादो जेव्व णागदा ता किं संपदं संपत्ता ।

हला लवङ्गिका खलु केसरकुसुमान्यवचिनोमीति मदनोद्यानादेव नागता तत्किं सांप्रतं संप्राप्ता ।

द्विती० । अध इं । तं क्खु परावट्टन्तीं[1] जेव्व हत्थे गेह्णिअ पडिसिद्धपरिअणा भट्टिदारिआ उअरिअलिन्दअं समारूढा ।

अथ किम् । तां खलु परावर्तमानामेव हस्ते गृहीत्वा प्रतिषिद्धपरिजना भर्तृदारिकोपर्यलिन्दकं समारूढा ।

प्रथ० । णूणं तस्स महाणुभावस्स संकधाए अत्ताणं विणोदेदि । नूनं तस्य महानुभावस्य संकथयात्मानं विनोदयति ।

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1 परापतन्तीम् Com.

द्वितीο । निःश्वस्य । कुदो से आसासो । एदिणा अज्ज सवि-
२७सेसदंसणेण अदिभूमिं क्खु ताए अहिणिवेसो गमिस्सदि ।
अण्णं अ णन्दणस्स कारणादो महाराओ भट्टिदारिअं पत्थ-
अन्तो अमच्चेण विण्णत्तो ।
३० कुतस्तस्या आश्वासः । एतेनाद्य सविशेषदर्शनेनातिभूमिं खलु तस्या अभि-
निवेशो गमिष्यति । अन्यच्च नन्दनस्य कारणान्महाराजो भर्तृदारिकां
प्रार्थयमानोऽमात्येन विज्ञप्तः ।

३३ प्रथο । किं त्ति । किमिति ।

द्वितीο । पहवदि णिअस्स कण्णआजणस्स महाराओ त्ति ।
ता जादो आमरणं क्खु मालदीए हिअअसल्लं माहवाणुराओ
३६त्ति तक्केमि । प्रभवति निजस्य कन्यकाजनस्य महाराज इति । तज्जात
आमरणं खलु मालत्या हृदयशल्यं माधवानुराग इति तर्कयामि ।

प्रथο । अवि णाम भअवदी किं पि भअवदित्तणं एत्थ दंस-
३९इस्सदि । अपि नाम भगवती किमपि भगवतीत्वमत्र दर्शयिष्यति ।

द्वितीο । अइ असंबद्धमणोरहे एहि । अयि असंबद्धमनोरथे एहि ।

इति परिक्रम्य निष्क्रान्ते ।

प्रवेशकः ।

ततः प्रविशत्युपविष्टा सोत्कण्ठा मालती लवङ्गिका च ।

मालती । हुं । सहि तदो तदो । हुं । सखि ततस्ततः ।

४५ लवङ्गिका । तदो तेण महाणुभावेण उवणीदा मे इअं बउ-
लमाला । इति मालामर्पयति ।
ततस्तेन महानुभावेनोपनीता म इयं बकुलमाला ।

४८ मालο । गृहीत्वा सहर्षं निर्वर्ण्य । सहि एक्कपासविसमपडिबद्धा
क्खु एसा विरअणा । सखि एकपार्श्वविषमप्रतिबद्धा खल्वेषा विरचना ।

लवο । एत्थ दाव अरमणीअत्तणे तुमं जेव्व अवरज्झसि ।
५१अत्र तावदरमणीयत्वे त्वमेवापराध्यसि ।

1 कल्लं जेव्व णंदणस्स etc.

माल० । **कधं विअ** । कथमिव ।

लव० । **जेण सो मुद्धदुव्वासामलङ्गो तधा विहत्थीकिदो** ।

५४येन स मुग्धदूर्वाश्यामलाङ्गस्तथा विहस्तीकृतः ।

माल० । **पिअसहि लवङ्गिए सव्वधा आसासणसीलासि** ।

प्रियसखि लवङ्गिके सर्वथाश्वासनशीलासि ।

५७ **लव०** । **सहि का एत्थ आसासणसीलदा** । **णं भणामि सो वि पिअसहीए मन्दमारुदुव्वेल्लन्तप्पफुल्लपुण्डरीअविब्भमेहिं पढमारद्धवउलावलीविरअणावदेससंजमिदबलामोडिअवित्थ-**

६०**रन्तेहिं लोअणेहिं विअम्भमाणविम्हअत्थिमिददीहपेरन्तपरि-अत्तणाविलासतण्डविदभूलदाविडम्बिदाणङ्गसारङ्गविब्भमवि-अड्ढं अवलोअअन्तो पच्चक्खीकिदो जेव्व** ।

६३ सखि कात्राश्वासनशीलता । ननु भणामि सोऽपि प्रियसख्या मन्दमारुतोद्वेल्लत्प्रफुल्लपुण्डरीकविभ्रमाभ्यां प्रथमारब्धबकुलावलीविरचनापदेशसंयमितबलात्कारविस्तृताभ्यां लोचनाभ्यां विजृम्भमाणविस्मयास्तिमितदीर्घपर्यन्त-

६६परिवर्तनाविलासताण्डवितभ्रूलताविडम्बितानङ्गशारङ्गविभ्रमविदग्धमवलोकयन्प्रत्यक्षीकृत एव ।

माल० । लवङ्गिकां परिष्वज्य । **अम्मो पिअसहि किं दाव तस्स**

६९**महाणुभावस्स साहाविआ जेव्व मुहुत्तसंणिधाइणो जणस्स विप्पलम्भइत्तआ विलासा आदु जहा पिअसही संभावेदि** ।

अम्मो प्रियसखि किं तावत्तस्य महानुभावस्य स्वाभाविका एव मुहूर्त-

७२संनिधायिनो जनस्य विप्रलम्भयितृका विलासा आहोस्विद्यथा प्रियसखी संभावयति ।

लव० । विहस्य सासूयमिव । **तुमं वि सहावेण जेव्व तस्सिं**

७५**अवसरे असंगीदअं णच्चाविदासि** ।

त्वमपि स्वभावेनैव तस्मिन्नवसरेऽसंगीतकं नर्तितासि ।

१ सव्वदा २ °पल्हत्थ°, °प्फ्वलिअ° ३ विलासुल्लसिअ° ४ संगीदअं.

माल० । सलज्जम् । **हुं तदो तदो** । हुं ततस्ततः ।

७८ **लव०** । **तदो पडिणिअत्तमाणजत्ताजणसंकुलेण अन्तरिदे तस्सिं मन्दारिआए घरं उवगदम्हि । ताए क्खु चित्तफलअं पभादे हत्थीकिदं आसी** ।

८१ ततः प्रतिनिवर्तमानयात्राजनसंकुलेनान्तरिते तस्मिन्मन्दारिकाया गृहमुपगतास्मि । तस्याः खलु चित्रफलकं प्रभाते हस्तीकृतमासीत् ।

माल० । **किंणिमित्तं** । किंनिमित्तम् ।

८४ **लव०** । **तं क्खु माहवाणुअरो कलहंसओ णाम कामेदि सा तस्स दंसइस्सदि त्ति । तदो पिअणिवेदिआ मन्दारिआ संवुत्ता** ।

८७ तां खलु माधवानुचरः कलहंसको नाम कामयते सा तस्य दर्शयिष्यतीति । ततः प्रियनिवेदिका मन्दारिका संवृत्ता ।

माल० । स्वगतम् । **णूणं तेणावि कलहंसएण तं पडिच्छन्दअं**
९० **अत्तणो पहुस्स दंसिदं भविस्सदि** । प्रकाशम् । **सहि किं दाणिं दे पिअं** ।

नूनं तेनापि कलहंसकेन तत्प्रतिच्छन्दकमात्मनः प्रभोर्दर्शितं भविष्यति ।
९३ सखि किमिदानीं ते प्रियम् ।

लव० । **एदं क्खु संदाविदस्स संदावआरिणो दुल्लहमणोरहावेसदूसहाआसदज्झन्ताचित्तस्स क्खणमेत्तणिव्वावअं तुह**
९६ **पडिच्छन्दअं** । इति चित्रं दर्शयति ।

एतत्खलु संतापितस्य संतापकारिणो दुर्लभमनोरथावेशदुःसहायासदह्यमानचित्तस्य क्षणमात्रनिर्वापकं तव प्रतिच्छन्दकम् ।

९९ **माल०** । सहर्षं निर्वर्ण्य । **अहो दाणिं पि हिअअस्स मे अणासङ्गो[1] जेण एव्वं पि आसासणं विप्पलम्भोत्ति संभावेमि[2] । कधं अक्खराइं पि** । इति वाचयति ।

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१ अणासासो. २ संभावेदि.

'जगति जयिनस्ते ते भावा नवेन्दुकलादय' इत्यादि पूर्वोक्तं पठित्वा सानन्दम् । **महाभाअ सरिसं क्खु दे णिम्माणस्स वअणं मधुरदाए लक्खीअदि । दंसणं उण तक्कालमणोहरं परिणामदीहसंदावदारुणं । धण्णाओ क्खु ताओ अम्मकाओ[1] जाओ तुमं ण पेक्खन्ति पेक्खिअ वा अत्तणो हिअअस्स पहवन्ति ।** इति रोदिति ।

अहो इदानीमपि हृदयस्य मेऽनासङ्गो येनैवमप्याश्वासनं विप्रलम्भ इति संभावयामि । कथमक्षराण्यपि ।

महाभाग सदृशं खलु ते निर्माणस्य वचनं मधुरतया लक्ष्यते । दर्शनं पुनस्तत्कालमनोहरं परिणामदीर्घसंतापदारुणम् । धन्याः खलु ताः कन्यका यास्त्वां न प्रेक्षन्ते प्रेक्ष्य वात्मनो हृदयस्य प्रभवन्ति ।

लव० सहि किं एव्वं पि दे णत्थि आसासो ।

सखि किमेवमपि ते नास्त्याश्वासः ।

माल० । सहि कधं । सखि कथम् ।

लव० । जस्स कारणादो उक्खंण्डिअ[2]बन्धणं विअ कङ्केल्लिपल्लवं[3] किलम्मन्तणोमालिआकुसुमणीसहा परिखिज्जसि सो वि जाणाविदो भअवदा मम्महेण संदावस्स दूसहत्तणं त्ति ।

यस्य कारणादुत्खण्डित[2]बन्धनामिव कङ्केलिपल्लवं क्लाम्यन्नवमालिकाकुसुमनिःसहा परिखिद्यसे सोपि ज्ञापितो भगवता मन्मथेन संतापस्य दुःसहत्वमिति ।

माल० । कुसलं दाणिं तस्स महाणुभावस्स भोदु मम उण दुल्लहो आसासो । सास्रम् । **विसेसदो अज्ज पिअसहि ।**

संस्कृतमाश्रित्य ।

मनोरागस्तीव्रं विषमिव विसर्पत्यविरतं
प्रमाथी निर्धूमो ज्वलति विधुतः पावक इव ।

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१ कण्णआओ २ उक्खडिअ Com उत्खलित. ३ After पल्लवं जीविदं कधं वि धारयन्ती तुमं.

हिनस्ति प्रत्यङ्गं ज्वर इव गरीयानित इतो
न मां त्रातुं तातः प्रभवति न चाम्बा न भवती ॥१॥

कुशलमिदानीं तस्य महानुभावस्य भवतु मम पुनर्दुर्लभ आश्वासः । विशेषतोऽद्य प्रियसखि ।

लव० । एव्वं जेव्व पच्चक्खसोक्खदाइणो परोक्खदुक्खदूसहा सज्जण[1]समाअमा होन्ति । अवि अ । जस्स वादाअणन्तरमुहुत्तदंसणेण सविसेससमिद्धहुदवहाअन्तपुण्णिमाचन्दोदआ णिक्करुणकामव्वावारसंसइदजीविदा दे सरीरावत्था तस्स जेव्व संपत्तसविसेसदंसणा भविअ अज्ज संतप्पासि त्ति किं एत्थ भणिदव्वं । ता पिअसहि सलाहणिज्जं दुल्लहमणोरहफलं जीअलोअस्स गरुआणुराअसरिसं महाणुभाअवल्लहसमाअमो त्ति एत्तिअं जाणीमो ।

एवमेव प्रत्यक्षसौख्यदायिनः परोक्षदुःखदुःसहाः[2] सज्जनसमागमा भवन्ति । अपि च । यस्य वातायनान्तरमुहूर्तदर्शनेन सविशेषसमृद्धहुतवहायमानपूर्णिमाचन्द्रोदया निष्करुणकामव्यापारसंशयितजीविता ते शरीरावस्था तस्यैव संप्राप्तसाविशेषदर्शना भूत्वाद्य संतप्यसीति किमत्र भणितव्यम् । तत्प्रियसखि श्लाघनीयं दुर्लभमनोरथफलं जीवलोकस्य गुरुकानुरागसदृशं महानुभाववल्लभसमागम इत्येतावज्जानीमः ।

माल० । सहि दइदमालदीजीविदे साहसोवण्णासिणि अवेहि । साखम् । अहवा अहं जेव्व वारं वारं पलोअन्ती दुक्खव्ववत्थाविदधीरत्तणावट्ठम्भेण अत्तणो हिअएण दूरविज्जम्भमाण[3]दुव्विणअलहुएण एत्थ अवरज्झामि । तधा वि पिअसहि ।

भूयः संस्कृतमाश्रित्य ।

**ज्वलतु गगने[4] रात्रौ रात्रावखण्डकलः शशी
दहतु मदनः किं वा मृत्योः परेण विधास्यति ।**

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१ असज्जण° २ Com दुःसहायकारिणः ३ विलिज्जंतलज्जत्तणेण, विअलिदलज्जेण for विज्जंभमाण ४ नगरे.

मम तु दयितः[1] श्लाघ्यस्तातो जनन्यमलान्वया
कुलममलिनं न त्वेवायं जनो न च जीवितम् ॥२॥

सखि दयितमालतीजीविते साहसोपन्यासिनि अपेहि। अथवा अहमेव वारंवारं प्रलोकयन्ती दुःखव्यवस्थापितधीरत्वावष्टम्भेनात्मनो हृदयेन दूरविजृम्भमाणदुर्विनयलघुकेनात्रापराध्यामि। तथापि प्रियसखि।

लव०। स्वगतम्। **एत्थ दाणिं को उवाओ।** अत्रेदानीं क उपायः।

अथ नेपथ्यार्धप्रविष्टा।

प्रतीहारी। एसा भअवदी कामन्दई। एषा भगवती कामन्दकी।

उभे। किं भअवती। किं भगवती।

प्रती०। भट्टिदारिअं दट्ठुकामा आअदा। भर्तृदारिकां द्रष्टुकामागता।

उभे०। तदो किं विलम्बीअदि। ततः किं विलम्ब्यते।

प्रतीहारी निष्क्रान्ता। मालती चित्रं प्रच्छादयति।

लव०। स्वगतम्। **सुसमीहिदं क्खु जादं।** सुसमीहितं खलु जातम्।

ततः प्रविशति कामन्दक्यवलोकिता च।

काम०। साधु सखे भूरिवसो साधु। प्रभवति निजस्य कन्यकाजनस्य महाराज इत्युभयलोकाविरुद्धं वचनमुपन्यस्तम्[2]। अपि च। अद्य मन्मथोद्यानवृत्तान्तेन भगवतो विधेरनुकूलतामवगच्छामि। बकुलावलीचित्रफलकव्यतिकरसंविधानकौतुकम्[3]द्भुतं प्रमोदमुल्लासयति। इतरेतरानुरागो हि दारकर्मणि परार्घ्यं मङ्गलम्[4]। गीतश्चायमर्थोऽङ्गिरसा यस्यां मनश्[5]चक्षुषोरनुबन्धस्[6]तस्यामृद्धिरिति।

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१ यदयं २ उत्तरमुप° ३ सविधानकम् for संविधानकौतुकम् ४ अङ्गम् ५ वाङ् before मनश्च° ६ निबन्धः

अव० । एसा मालदी । एषा मालती ।

२१ **काम० ।** निर्वर्ण्य ।

निकामं क्षामाङ्गी सरसकदलीगर्भसुभगा
कलाशेषा मूर्तिः शशिन इव नेत्रोत्सवकरी ।
अवस्थामापन्ना मदनदहनोद्दाहविधुरा-
मियं नः कल्याणी रमयति मनः कम्पयति च ॥३॥

अपि च । परिपाण्डुपांसुलकपोलमाननं
दधती मनोहरतरत्वमागता ।
रमणीयजन्मनि जने परिभ्रम[1]-
लुँलितो विधिर्विजयते हि मान्मथः ॥४॥

नियतमनया संकल्पनिर्मितः प्रियसमागमोऽनुभूयते । तथा ह्यस्याः

नीवीबन्धोच्छ्वसनमधरस्पन्दनं दोर्विषादः
स्वेदे[2]श्चक्षुर्मसृणमधुराकेकरस्निग्धमुग्धम् ।
गात्रस्तम्भः स्तनमुकुलयो[3]रुत्प्रबन्धः प्रकम्पो
गण्डाभोगे पुलकपटलं मूर्छना चेतना च ॥५॥

इत्युपसर्पति । लवाङ्गिका मालतीं चालयति । उभे उत्तिष्ठतः ।

माल० । भअवदि वन्दामि । भगवति वन्दे ।

३ **काम० । महाभागे समीहितफलभाजनं भूयाः ।**

लव० । सुविहिदं आसणं । एत्थ उवविसदु भअवदि । सुविहितमासनम् । अत्रोपविशतु भगवती ।

६ सर्वा उपविशन्ति ।

माल० । कुसलं भअवदीए । कुशलं भगवत्याः ।

काम० । निःश्वस्य । **कुशलमिव ।**

१ परिस्फुरन् २ खेदः ३ कलशयो

लव० । स्वगतम् । पत्थावणा क्खु एसा कवडणाडअस्स । प्रकाशम् । गरुअवाहत्थम्भमन्थरिदकण्ठपडिलग्गणीसासं अण्णारिसं जेव्व भअवदीए वअणं । ता किं दाणिं उव्वेअकारणं भविस्सदि ।

प्रस्तावना खल्वेषा कपटनाटकस्य । गुरुकबाष्पस्तम्भमन्थरितकण्ठप्रतिलग्ननिःश्वासमन्यादृशमेव भगवत्या वचनम् । तत्किमिदानीमुद्वेगकारणं भविष्यति ।

काम० । नन्वयमेव चीरचीवराविरुद्धः परिचयः ।

लव० । कधं विअ । कथमिव ।

काम० । अयि त्वमपि किं न जानासि ।

इदमिह मदनस्य जैत्रमस्त्रं सहजविलासनिबन्धनं शरीरम् ।
अनुचितवरसंप्रयोगशोच्यं विफलगुणातिशयं भविष्यतीति॥६॥

मालती वैचित्यं नाटयति ।

लव० । अत्थि एदं णरेन्दवअणाणुरोहिणा अमच्चेण णन्दणस्स पडिवण्णा[1] मालदिति सअलो जणो अमच्चं जुगुच्छेदि ।

अस्त्येतन्नरेन्द्रवचनानुरोधिनामात्येन नन्दनस्य प्रतिपन्ना मालतीति सकलो जनोमात्यं जुगुप्सते ।

माल० । स्वगतम् । कधं उवहारीकिदम्हि राइणो तादेण ।

कथमुपहारीकृतास्मि राज्ञस्तातेन ।

काम० । आश्चर्यम् ।

गुणापेक्षाशून्यं कथमिदमुपक्रान्तमथवा
कुतोऽपत्यस्नेहः कुटिलनयनिष्णातमनसाम् ।
इदं त्वैदंपर्यं यदुत नृपतेर्नर्मसचिवः
सुतादानान्मित्रं भवतु स हि नो नन्दन इति ॥७॥

माल० । स्वगतम् । राआराहणं क्खु तादस्स गरुअं ण उण मालदी । राजाराधनं खलु तातस्य गुरुकं न पुनर्मालती ।

1 पडिण्णादा.

लव० । एव्वं जधा भअवदीए आणत्तं । अण्णधा तस्सिं वरे दुद्दंसणे अदिक्कन्तजोव्वणे किं त्ति ण विआरिदं अमच्चेण ।

एवं यथा भगवत्याज्ञप्तम् । अन्यथा तस्मिन्वरे दुर्दर्शनेऽतिक्रान्तयौवने किमिति न विचारितममात्येन ।

माल० । स्वगतम् । हा हदम्हि सम[1]त्थिदाणत्थवज्जपडणा मन्दभाइणी । हा हतास्मि समुत्थितानर्थवज्रपतना मन्दभागिनी ।

लव० । ता भअवदि पसीद परित्ताहि इमादो जीविदमरणादो पिअसहिं । तवावि एसा दुहिदा जेव्व ।

तद्भगवति प्रसीद परित्रायस्वास्माज्जीवितमरणात्प्रियसखीम् । तवाप्येषा दुहितैव ।

काम० । अयि सरले किमत्र मया भगवत्या शक्यम् । प्रभवति प्रायः कुमारीणां जनयिता दैवं च । यच्च किल कौशिकी शकुन्तला दुष्यन्तमुर्वशी चाप्सराः पुरूरवसं चकम इत्याख्यानविद आचक्षते वासवदत्ता च संजयाय राज्ञे पित्रा दत्तमात्मानमुदयनाय प्रायच्छदित्यादि तदपि साहसा[2]भासमित्यनुपदेष्टव्य एवायमर्थः । सर्वथा

राज्ञः प्रियाय सुहृदे सचिवाय का[3]र्या-
द्दत्वात्मजां भवतु निर्वृतिमानमात्यः ।
दुर्दर्शनेन घटतामियमप्यनेन
धूमग्रहेण विमला शशिनः कलेव ॥८॥

माल० । सास्रं स्वगतम् । हा ताद तुमं पि मम णाम एव्वं त्ति सव्वधा जिदं भोअतिह्णाए ।

हा तात त्वमपि मम नामैवमिति सर्वथा जितं भोगतृष्णया ।

अव० । चिराइदं भअवदीए । णं भणामि अस्सत्थसरीरो महाभाओ माहवो त्ति ।

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१ समुवट्ठिदाणत्थ° २ साहसकल्पम् ३ भार्या ४ चित्तो.

६ चिरायितं भगवत्या । ननु भणाम्यस्वस्थशरीरो महाभागो माधव इति ।

कामं० । इदं गम्यते । वत्से अनुजानीहि माम्[1] ।

लव० । जनान्तिकम् । सहि मालदि संपदं भअवदीस-
९ आसादो तस्स महाणुभावस्स उग्गमं जाणीमो ।

सखि मालति सांप्रतं भगवतीसकाशात्तस्य महानुभावस्योद्गमं जानीमः ।

माल० । सहि अत्थि मे कोदूहलं । सखि अस्ति मे कौतूहलम् ।

१२ लव० । प्रकाशम् । को एसो माहवो णाम जस्स भअवदी
सिणेहगरुअं अत्ताणं धारेदि ।

क एष माधवो नाम यस्य भगवती स्नेहगुरुकमात्मानं धारयति ।

१५ काम० । अप्रास्ताविकी महत्येषा कथा ।

लव० । तधावि आचक्खदु भअवदी । पसादं करेदु ।

तथाप्याचष्टां भगवती । प्रसादं करोतु ।

१८ काम० । श्रूयताम् । अस्ति विदर्भाधिपस्य नरपतेरमात्यः
समग्रधुर्यपुरुषप्रकाण्डचक्रचूडामणिर्देवरातो नाम यमशेष-
भुवनमहनीयपुण्यमहिमानमात्मनः सुतीर्थ्यं पितैव ते जानाति
२१ योऽसौ यादृशश्चेति । अपि च ।

व्यतिकरितदिगन्ताः श्वेतमानैर्यशोभिः
सुकृतविलसितानां स्थानमूर्जस्वलानाम् ।
अकलितमहिमानः केतनं मङ्गलानां
कथमपि भुवनेऽस्मिंस्तादृशाः संभवन्ति ॥९॥

माल० । जनान्तिकम । सहि तं क्खु भअवदीगहिदणामहेअं
सव्वदा तादो सुमरेदि ।

३ सखि तं खलु भगवतीगृहीतनामधेयं सर्वदा तातः स्मरति ।

लव० । सहि समं किले[2] विज्जाहिगमो किदो त्ति तक्कालवे-
दिणो मन्तअन्ति ।

१ गमनाय after माम् २ भअवदीए तित्थसआसादो after किल.

६ सखि समं किल विद्याधिगमः कृत इति तत्कालवेदिनो मन्त्रयन्ते ।

कामo । तत उदयगिरेरिवैक एव
स्फुरितगुणद्युतिसुन्दरः कलावान् ।
इह जगति महोत्सवस्य हेतु-
र्नयनवतामुदियाय बालचन्द्रः ॥१०॥

लवo । जनान्तिकम । सहि अवि णाम माहवो भवे ।
सखि अपि नाम माधवो भवेत् ।

कामo । असौ विद्याधारः शिशुरपि विनिर्गत्य भवना-
दिहायातः संप्रत्यविकलशरच्चन्द्रमधुरः ।
यदालोकस्थाने भवति पुरमुन्मादतरलैः
कटाक्षैर्नारीणां कुवलयितवातायनमिव ॥११॥

अत्र बालसुहृदा मकरन्देन सह विद्यामान्वीक्षिकीमधिगच्छति । एष माधवो नाम ।

३ मालo । सानन्दं जनान्तिकम् । सहि सुदं तुए । सखि श्रुतं त्वया ।

लवo । सहि कुदो वा महोदहिं वज्जिअ पारिजादस्स उग्गमो त्ति । सखि कुतो वा महोदधिं वर्जयित्वा पारिजातस्योद्गम इति ।

६ नेपथ्ये शङ्खध्वनिः ।

कामo । अहो कालातिपातः । संप्रति हि ।

क्षिपन्निद्रामुद्रां मदनकलहच्छेदसुलभा[1]-
मवाप्तोत्कण्ठानां विहगमिथुनानां प्रथमतः ।
दधानः सौधानामलघुषु निकुञ्जेषु घनता-
मसौ संध्याशङ्खध्वनिरतिभृ[2]तः खे विचरति ॥१२॥

वत्से सुखं स्थीयताम् । इत्युत्तिष्ठति ।

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१ सुभगा २ अनिभृतः

माल०। अपवार्य । **कधं उवहारीकिदम्हि राइणो तादेण । राआराहणं क्खु तादस्स गरुअं ण उण मालदी।** सास्रम्। **हा ताद तुमं पि णाम मम एव्वं त्ति सव्वधा जिदं भोअतिह्णाए।** सानन्दम्। **कधं महाकुलप्पभवो वि सो महाभाओ। सुभणिदं पिअसहीए कुदो वा महोदहिं वज्जिअ पारिजादस्स उग्गमो त्ति। अवि णाम तं पुणो वि पेक्खिस्सं।**

कथमुपहारीकृतास्मि राज्ञस्तातेन । राजाराधानं खलु तातस्य गुरुकं न पुनर्मालती। हा तात त्वमपि नाम ममैवमिति सर्वथा जितं भोगतृष्णया। कथं महाकुलप्रभवोऽपि स महाभाग.। सुभणितं प्रियसख्या कुतो वा महोदधिं वर्जयित्वा पारिजातस्योद्गम इति। अपि नाम तं पुनरपि प्रेक्षिष्ये।

लव०। अवलोइदे इदो इदो एदिणा सोवाणेण ओदरम्ह।

अवलोकिते इत इत एतेन सोपानेनावतरावः।

काम०। अपवार्य। **साधु संप्रति मया तटस्थयैव मालतीं प्रति निसृष्टार्थदूतीवृत्तस्य लघूकृतो भारः। तथा हि।**

धरेऽन्यस्मिन्द्वेषः पितरि विचिकित्सा च जनिता
पुरावृत्तोद्घातैरपि च कथिता कार्यपदवी।
स्तुतं माहाभाग्यं यदभिजनतो यच्च गुणतः
प्रसङ्गाद्वत्सस्येत्यथ खलु विधेयः परिचयः॥१३॥

इति निष्क्रान्ताः सर्वे।

धवलगृहो नाम द्वितीयोऽङ्कः।

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१ दूतीकृत्यस्य २ कृतो ३ वृत्तोद्धातैः° ४ तन्महात्म्यं.

तृतीयोऽङ्कः ।

ततः प्रविशति बुद्धरक्षिता ।

बुद्ध० । आकाशे । **अवलोइदे अवि जाणासि कहिं भअवदित्ति ।**

अवलोकिते अपि जानासि क्व भगवतीति ।

प्रविश्य । **अवलोकिता** । उपसृत्य । **बुद्धरक्खिदे किं पमुद्धासि । को विअ कालो भअवदीए पिण्डवादवेलं वज्जिअ मालदिं अणुवट्टमाणाए ।**

बुद्धरक्षिते किं प्रमुग्धासि । क इव कालो भगवत्याः पिण्डपातवेलां वर्जयित्वा मालतीमनुवर्तमानायाः ।

बुद्ध० । हुं तुमं उण कहिं पत्थिदासि[1] ।

हुं त्वं पुनः कुत्र प्रास्थितासि ।

अव० । अहं क्खु भअवदीए माहवसआसं अणुप्पेसिदा । संदिट्ठं अ तस्स संकरघरसंबद्धं कुसुमाअरं णाम उज्जाणं गदुअ कुज्जअणिउञ्जपरन्तरत्तासोअगहणे चिट्ठ त्ति । गदो अ तत्थ माहवो ।

अहं खलु भगवत्या माधवसकाशमनुप्रेषिता । संदिष्टं च तस्य शंकरगृहसंबद्धं कुसुमाकरं नामोद्यानं गत्वा कुब्जकनिकुञ्जपर्यन्तरक्ताशोकगहने तिष्ठेति । गतश्च तत्र माधवः ।

बुद्ध० । किं त्ति तहिं माहवो अणुप्पेसिदो ।

किमिति तत्र माधवोऽनुप्रेषित. ।

अव० । अज्ज कसेण[2]चउद्दसित्ति भअवदीए समं मालदी संकरघरं गमिस्सदि । तदो एवं किल सोहग्गं वड्ढदि त्ति देव-

१ गच्छसि २ किसण.

दाराहणणिमित्तं सहत्थकुसुमावचअं उद्दिसिअ लवङ्गिआदुदिअं मालदिं भअवदी जेव्व कुसुमाअरुज्जाणं आणइस्सदि तदो अण्णोण्णदंसणं भोदु त्ति । तुमं उण कहिं पत्थिदा ।

अद्य कृष्णचतुर्दशीति भगवत्या समं मालती शंकरगृहं गमिष्यति । तत एवं किल सौभाग्यं वर्धत इति देवताराधननिमित्तं स्वहस्तकुसुमावचयमुद्दिश्य लवङ्गिकाद्वितीयां मालतीं भगवत्येव कुसुमाकरोद्यानमानेष्यति ततोऽन्योन्यदर्शनं भवत्विति । त्वं पुनः क्व प्रस्थिता ।

बुद्ध० । अहं क्खु संकरघरं जेव्व पत्थिदाए पिअसहीए मदअन्तिआए आमन्तिदा । तदो भअवदीए पाअवन्दणं कदुअ तहिं[1] गच्छामि ।

अहं खलु शंकरगृहमेव प्रस्थितया प्रियसख्या मदयान्तिकयामन्त्रिता । ततो भगवत्याः पादवन्दनं कृत्वा तत्र गच्छामि ।

अव० । तुमं क्खु भअवदीए जस्सिं पओअणे णिउत्ता तत्थ को वुत्तन्तो ।

त्वं खलु भगवत्या यस्मिन्प्रयोजने नियुक्ता तत्र को वृत्तान्तः ।

बुद्ध० । मए क्खु भअवदीए समादेसेण तासु तासु वीसम्भकधासु[2] ईरिसो तारिसो त्ति मअरन्दस्स उअरि पिअसहीए मदअन्तिआए दूरं आरोविदो परोक्खाणुराओ । एसो अ से मणोरहो अवि णाम तं पेक्खामि[3] त्ति ।

मया खलु भगवत्याः समादेशेन तासु तासु विस्रम्भकथास्वीदृशस्तादृश इति मकरन्दस्योपरि प्रियसख्या मदयन्तिकाया दूरमारोपितः परोक्षानुरागः । एष च तस्या मनोरथोऽपि नाम तं प्रेक्ष इति ।

अव० । साहु बुद्धरक्खिदे साहु । साधु बुद्धरक्षिते साधु ।

बुद्ध० । एहि गच्छम्ह । एहि गच्छावः ।

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१ जेव्व after तहिं २ संकधासु ३ पेक्खिस्सं.

४८ इति परिक्रम्य निष्क्रान्ते।

प्रवेशकः।

ततः प्रविशति कामन्दकी।

काम०। तथा विनयनम्रापि मया मालत्युपायतः।
नीता कतिपयाहेन[1] सखीविस्रम्भसेव्यताम् ॥१॥

संप्रति हि। व्रजति विरहे वैचित्र्यं नः प्रसीदति संनिधौ
रहसि रमते[2] प्रीत्या वाचं[3] ददात्यनुवर्तते।
गमनसमये कण्ठे[4] लग्ना निरुध्य निरुध्य[5] मां
सपदि शपथैः प्रत्यावृत्तिं प्रणम्य च याचते ॥२॥

इदं च तत्र साधीयः प्रत्याशानिबन्धनम्।

शाकुन्तलादीनितिहासवादान्प्रस्ताविताननन्यपरैर्वचोभिः।
श्रुत्वा मदुत्सङ्गनिवेशिताङ्गी चिराय चिन्तास्तिमितत्वमेति ॥३॥

तदद्य माधवसमक्षमुत्तरमुपक्रमिष्ये। नेपथ्याभिमुखमवलोक्य। वत्से इत इतः।

३ ततः प्रविशति मालती लवङ्गिका च।

माल०। कधं उवहारीकिदम्हि इत्यादि पूर्वोक्तं पठति।

लव०। सहि एसो क्खु महुरमहुरसोल्लोलमञ्जरीकवलणके-
६ लिकलकोइलउलकोलाहलाकुलिद[6]सहआरासिहरुड्डीणचडुलच-
ञ्चरीअणिअरव्वइअरुद्दलिददलकरालचम्पआहिवासमणोहरो
मरालमंसलजहणपरिणाहुव्वहणमन्थरोरुभरविसंट्ठुलक्खलिद-
९ चलणसंचारमसिणगमणोवणीदसेअसीअरसुहाबिन्दुइज्जन्तमु-
द्धमुहचन्दचन्दणाअमाणसीअलफंसो तुमं परिस्सअदि कुसु-
माअरुज्जाणमारुदो। ता पविसम्ह। परिक्रम्य प्रविशतः।

१ ° याहोभिः २ वदति ३ दायं ४ कण्ठा°; लग्ना कण्ठे ५ च मां बलात् for निरुध्य मां ६ कलहकुविद for कल.

सखि एष खलु मधुरमधुरसार्द्रार्द्रमञ्जरीकवलनकेलिकलकोकिलकुलकोलाहलाकुलितसहकारशिखरोड्डीनचटुलचञ्चरीकनिकरव्यतिकरोद्दलितदलकरालचम्पकाधिवासमनोहरो मरालमांसलजघनगरिमोद्वहनमन्थरोरुभरविसंष्ठुलस्खलितचरणसंचारमसृणगमनोपनीतस्वेदशीकरसुधाबिन्दूयमानमुग्धमुखचन्द्रचन्दनायमानशीतलस्पर्शस्त्वां परिष्वजति कुसुमाकरोद्यानमारुतः । तत्प्रविशावः ।

ततः प्रविशति माधवः ।

माध० । सहर्षम् । हन्त परागता भगवती । इयं हि मम

आविर्भवन्ती प्रथमं प्रियायाः सोच्छ्वासमन्तःकरणं करोति ।
संतापदग्धस्य शिखण्डियूनो वृष्टेः पुरस्तादचिरप्रभेव ॥४॥

दिष्ट्या लवङ्गिकाद्वितीया मालत्यपि ।

आश्चर्यमुत्पलदृशो वदनामलेन्दु-
सांनिध्यतो मम मुहुर्[1]जडिमानमेत्य ।
जात्येन[2] चन्द्रमणिनेव महीधरस्य
संधार्यते[3] द्रवमयो[4] मनसा[5] विकारः ॥५॥

संप्रति रमणीयतरा मालती ।

ज्वलयति मनोभवाग्निं मदयति हृदयं कृतार्थयति चक्षुः ।
परिमृदितचम्पकावलि[6]विलासलुलितालसैरङ्गैः[7] ॥६॥

माल० । सहि इमस्सिं कुज्जअणिउञ्जे कुसुमाइं अवचिणुम्ह ।

सखि अस्मिन्कुब्जकनिकुञ्जे कुसुमान्यवचिनुवः ।

माध० । प्रथम[8]प्रियावचनसंश्रव[9]स्फुर-
त्पुलकेन संप्रति मया विडम्ब्यते[10] ।
घनराजिनूतनपयःसमुक्षण[11]-
क्षणबद्ध[12]कुड्मलकदम्बडम्बरः ॥७॥

१ पुनर्ज° २ जाड्येन ३ संचार्यते, संवार्यते ४ ध्रुवमयो ५ मनसो ६ °काली for °कावलि ७ °लकैः for °लसैः ८ प्रथमं ९ संस्तव १० मयावलम्ब्यते ११ समक्षण° १२ प्रातिबद्ध.

लव० । सहि एवं करेम्ह । पुष्पावचयं नाटयतः । सखि एवं कुर्वः ।

माध० । अपरिमेयाश्चर्यमाचार्यकं भगवत्याः ।

माल० । इदो वि अण्णस्सिं अवचिणुम्ह । इतोऽप्यन्यास्मिन्नवचिनुवः ।

काम० । मालतीं परिष्वज्य । अयि विरम । निःसहासि जाता । तथाहि ।

> स्खलयति वचनं ते स्रंसयत्यङ्गमङ्गं[1]
> जनयति मुखचन्द्रोद्भासिनः[2] स्वेदबिन्दून् ।
> मुकुलयति च नेत्रे सर्वथा[4] सुभ्रु[3] खेद-
> स्त्वयि विलसति तुल्यं वल्लभालोकनेन ॥८॥

मालती लज्जते ।

लव० । सोहणं भअवदीए आणत्तं । शोभनं भगवत्याज्ञप्तम् ।

माध० । हृदयंगमः परिहासः ।

काम० । तदास्यताम् । किंचिदाख्येयमाख्यातुकामास्मि ।

सर्वा उपविशन्ति ।

काम० । मालत्याश्चिबुकमुन्नमय्य । शृणु विचित्रमिदं सुभगे ।

माल० । अवहिदम्हि । अवहितास्मि ।

काम० । अस्ति तावदेकदा प्रसङ्गतः कथित एव मया माधवाभिधानः कुमारो यस्त्वमिव मामकीनस्य मनसो द्वितीयं निबन्धनम् ।

लव० । सुमरामो । स्मरामः ।

काम० । स खलु मन्मथोद्यानयात्रादिवसात्प्रभृति दुर्मनायमानः परवानिव शरीरोपतापेन[5] ।

१ संश्रयति २ °न्द्रोल्लासि° ३ गात्र for सुभ्रु ४ धनं ५ स्मरशरोप°

यदिन्दावानन्दं प्रणयिनि जने वा न भजते
व्यनक्त्यन्तस्तापं तदयमतिधीरोऽपि विषमम्।
प्रियङ्गुश्यामाङ्गप्रकृतिरपि चापाण्डुमधुरं
वपुः क्षामं क्षामं वहति र[1]मणीयश्च भवति ॥९॥

लव०। एदं पि तस्सिं अवसरे भवअदिं तुवराअन्तीए अवलोइदाए उदीरिदं आसी अस्सत्थसरीरो माहवो त्ति।

३ एतदपि तस्मिन्नवसरे भगवतीं त्वरयन्त्यावलोकितयोदीरितमासीदस्वस्थशरीरो माधव इति।

काम०। यावदशृणवं मालत्येवास्य मन्मथो[2]न्मादहेतुरिति।
६ ममापि स एव निश्चयः। कुतः

अनु[3]भवं वदनेन्दुरुपागम-
न्नियतमेव[4] यदस्य महात्मनः।
क्षुभितमुत्कलिकातरलं मनः
पय इव स्तिमितस्य महोदधेः ॥१०॥

माध०। अहो उपन्यासशुद्धिः। अहो महत्त्वारोपणे यत्नः। अथवा

शास्त्रेषु निष्ठा[5] सहजश्च बोधः
प्रागल्भ्यमभ्यस्तगुणा च वाणी।
काला[6]नुरोधः प्रतिभानवत्त्व-
मेते गुणाः कामदुघा[7]ः क्रियासु ॥११॥

काम०। अतस्तेन जीवितादुद्विजमानेन दुष्करमपि न किंचिन्न क्रियते। असौ हि

धत्ते चक्षुर्मुकुलिनि रणत्कोकिले बालचूते
मार्गे गात्रं क्षिपति बकुलामोदगर्भस्य वायोः।

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१ च मनोज्ञश्च २ °थोन्माथ ३ अनुगमं ४ °मेव ५ शास्त्रे प्रतिष्ठा ६ कालावबोधः, कालानुरोधप्र° ७ दुहः.

दार्[1]प्रेम्णा सरसबिसिनीपत्र[2]मात्रान्तरायै[3]-
स्ताम्यन्मूर्तिः श्रयति बहुशो मृत्यवे चन्द्रपादान् ॥१२॥

माध० । अन्य एवाक्षुण्णः कथाप्रकारो भगवत्याः ।

माल० । स्वगतम् । अदिदुक्करं करेदि । अतिदुष्करं करोति ।

काम० । तदेवं प्रकृत्या सुकुमारः कुमारः कदाचिदप्यन्यत्रापरिक्लिष्टपूर्वस्तपस्वी यतोऽधुना शक्यमनेन मरणमप्यनुभवितुम् ।

माल० । जनान्तिकम् । सहि अत्तणो कारणादो तस्स सव्वलोआलंकारभूदस्स किं पि आसङ्कन्तीए भअवदीए भीदाविदम्हि । ता[4] किं दाणिं एत्थ पडिवज्जिस्सं ।

साखि आत्मनः कारणात्तस्य सर्वलोकालंकारभूतस्य किमप्याशङ्कमानया भगवत्या भीतायितास्मि । तत्किमिदानीमत्र प्रतिपत्स्ये ।

माध० । दिष्ट्यानुकम्पितोऽस्मि भगवत्या ।

लव० । भअवदी एव्वंवादिणित्ति आचक्खीअदि । अम्हाणं पि भट्टिदारिआ भवणासण्णरच्छामुहमुहुत्तमण्डणस्स तस्स ज्जेव्व बहुसो अणुभूददंसणा भविअ रविकिरणासिलिट्ठमुद्धकमलिणीकन्दसुन्दरावअवसोहाविभाविदाणङ्गवेअणाधिअदररमणीआ वि परिअणं दुम्मेइ । णाभिणन्ददि केलिकलाओ केवलं कमलाअन्तकन्तहत्थपल्हत्थगण्डमण्डला दिअसं गमेदि । अवि अ । विअसिआरविन्दमअरन्दणीसन्दसुन्दरेण दरदलिदकुन्दमाअन्दमहुबिन्दुसंदोहवाहिणा भव[5]णुज्जाणपेरन्तमारुदेण उत्तम्मदि ।

भगवत्येवंवादिनीत्याख्यायते । अस्माकमपि भर्तृदारिका भवनासन्नरथ्यामुखमुहूर्तमण्डनस्य तस्यैव बहुशोनुभूतदर्शना भूत्वा रविकिरणाश्लिष्टमुग्धकमलिनीकन्दसुन्दरावयवशोभाविभावितानङ्गवेदनाधिकतररमणीयापि परिजनं

१ दाव २ पद्मपत्रा° ३ °न्तरीय° ४ ण जाणामि after ता ५ मअणुज्जाण°

दुनोति । नाभिनन्दति केलिकलाः केवलं कमलायमानकान्तहस्तपर्यस्तगण्डमण्डला दिवसं गमयति । अपि च । विकसितारविन्दमकरन्दनिःस्यन्दसुन्दरेण दरदलितकुन्दमाकन्दमधुबिन्दुसंदोहवाहिना भवनोद्यानपर्यन्तमारुतेनोत्ताम्यति ।

जं अ तस्सिं जत्तादिअहे णिअमहूसवाब्भुदअदंसणपडिवण्णरूवस्स भअवदो कामस्स विअ कामकाणणालंकारआरिणो तस्स विविहविब्भमाहिरामं अणुरूआणुराआणुबन्धमहग्घीकिदजोव्वणारम्भं अण्णोण्णदिट्ठिविणिवादवञ्चणावसरजूरविदचित्तुवरन्तकोदूहलं समुल्लसिदसद्धसत्थम्भमन्थरावअवपडिलग्गसेअपुलअउक्कम्पसुन्दरं आणन्दिदसहीअणं पिअसहीए परप्परावलोअणसुहं समासादिदं तदो पहुदि सविसेसदूसहाआसविअम्भमाणुद्दामदेहदाहदारुणं दसापरिणामं अणुभवन्ती मुहुत्तमेत्तसंपत्तपुण्णचन्दोदआ विअ बालकमलिणी पम्मलाअदि ।

यच्च तस्मिन्यात्रादिवसे निजमहोत्सवाभ्युदयदर्शनप्रतिपन्नरूपस्य भगवतः कामस्येव कामकाननालंकारकारिणस्तस्य विविधविभ्रमाभिराममनुरूपानुरागानुबन्धमहार्घीकृतयौवनारम्भमन्योन्यदृष्टिविनिपातवञ्चनावसरखिद्यमानचित्तत्वरमाणकौतूहलं समुल्लसितसाध्वसस्तम्भमन्थरावयवप्रतिलग्नस्वेदपुलकोत्कम्पसुन्दरमानन्दितसखीजनं प्रियसख्या परस्परावलोकनसुखं समासादितं ततः प्रभृति सविशेषदुःसहायासविजृम्भमाणोद्दामदेहदाहदारुणं दशापरिणाममनुभवन्ती मुहूर्तमात्रसंप्राप्तपूर्णचन्द्रोदयेव बालकमलिनी प्रम्लायति ।

तहावि अ मुहुत्तमेत्तहिअअविणिहिदणिम्माअन्तवल्लहसमाअमा णिब्भरसलिलासारसिच्चमाणव्व मेइणी सीदलाअदि त्ति जाणामि । जेण पप्फुरिदकन्तदसणच्छदुच्छलन्तदन्तमुत्तिआवलिकन्तिसविसेससोहिदं निरन्तरुल्लासिदपुलअपम्हलकन्तकवोलघोलन्तसंतदाणन्दबाहत्थवअं ईसिविअसिअणिप्फन्दमन्दतारुत्ताणमसिणमउलाअन्तणेत्तणीलुप्पलं अविरलुब्भि-

णसेअजलबिन्दुसुन्दरललाटपट्टणवचन्दलेहामणोहरं मुद्धमुहपुण्डरीअं उव्वहन्ती विअड्ढसहअरीचित्तसंसइदकोमारभावा भोदि ।

तथापि च मुहूर्तमात्रहृदयविनिहितानिर्मीयमाणवल्लभसमागमा निर्भरसालिलासारासिच्यमानेव मेदिनी शीतलायत इति जानामि । येन प्रस्फुरितकान्तदशनच्छदोच्छलद्दन्तमुक्तिकावालिकान्तिसविशेषशोभितं निरन्तरोल्लसितपुलकपक्ष्मलकान्तकपोलघूर्णमानसंततानन्दबाष्पस्तबकमीषाद्विकसितनिष्पन्दमन्दतारोत्तानमसृणमुकुलायमाननेत्रनीलोत्पलमविरलोद्भिन्नस्वेदजलबिन्दुसुन्दरललाटपट्टनवचन्द्रलेखामनोहरं मुग्धमुखपुण्डण्डरीकमुद्वहन्ती विदग्धसहचरीचित्तसंशयितकौमारभावा भवति ।

किं अ । उद्दामससिमऊहणिउरुम्बचुम्बिदपउत्तणीसन्दचन्दमणिहारधारिणी पउरकप्पूरसविसेससिसिरचन्दणरसच्छडासारणिअरदन्तुरिदबालकदलीवत्तसंवाहणादिव्वावारतुवरन्तसहअरीसत्थविरइदोवणीदकमलिणीदलजलद्दासअणीए उण्णिद्दा रअणीओ गमेदि ।

किं च । उद्दामशशिमयूखनिकुरुम्बचुम्बितप्रवृत्तनिःस्यन्दचन्द्रमणिहारधारिणी प्रचुरकर्पूरसविशेषशिशिरचन्दनरसच्छटासारनिकरदन्तुरितबालकदलीपत्रसंवाहनादिव्यापारत्वरमाणसहचरीसार्थविरचितोपनीतकमलिनीदलजलार्द्रशयनीय उन्निद्रा रजनीर्गमयति ।

कधं वि उवलद्धणिद्दासुहा सेअपज्झरिदपादपल्लवुव्वन्तपिण्डालत्तअरसा थरथराअन्तपीवरोरुमूलविसंवादिदणीवीबन्धणा उक्खुब्भन्ताहिअअन्तरुत्तरंगणीसासविसमुच्छसन्तपम्हलपओहरोवरिणिहिदवेवन्तभुअलदावेढबन्धणा झत्ति पडिबोधवेलाविसज्जिदुव्विण्णदिट्ठिविणिवादाविण्णादसुण्णसअणिज्जसंजादमोहमीलन्तलोअणा ससंभमसहीअणपअत्तपडिवण्णमुच्छाविच्छेअसमअसंगलिददीहणीसाससेसजीविदा किंकादव्व-

मूढदाए पढमप्पत्थिदणिअजीविदावसाणं दुव्वारदे[1]व्वविलसिदोवालम्भमेत्तव्वावारं अम्हारिसं जणं करेदि ।

कथमप्युपलब्धनिद्रासुखा स्वेदप्रसृतपादपल्लवोद्वान्तपिण्डालक्तकरसा थरथरायमानपीवरोरुमूलविसंवदितनीवीबन्धनोत्क्षुभ्यद्धृदयान्तरोत्तरंगनिःश्वासविषमोच्छ्वसत्पक्ष्मलपयोधरोपरिनिहितवेपमानभुजलतावेष्टबन्धना झटिति प्रतिबोधवेलाविसर्जितोद्भिन्नदृष्टिविनिपातविज्ञातशून्यशयनीयसंजातमोहमीलल्लोचना ससंभ्रमसखीजनप्रयत्नप्रातिपन्नमूर्छाविच्छेदसमयसंगालितदीर्घनिःश्वासशेषजीविता किंकर्तव्यमूढतया प्रथमप्रार्थितनिजजीवितावसानं दुर्वारदैवविलसितोपालम्भमात्रव्यापारमस्मादृशं जनं करोति ।

ता पेक्खदु भअवदी इमेसु दाव लावण्णभूइट्ठणिम्माणपरि[2]वेलवेसु अङ्गेसु दारुणविअम्भिदस्स किअच्चिरं कुसलावसाणदा मम्महस्स भविस्सदि कधं अ इमाइं रमणकेलिकलहकोवोवराअपल्लविअकेरलीकवोलकोमलुव्वेल्लन्तविमलचन्दचन्दिओद्दामदलिदतिमिरावरणाइं विहावरीमुहाइं । इमे अ उल्लसिददुद्धसिन्धुपूरधवलुज्जलजोण्हाजलप्पक्खालिदगअणङ्गणा परिमलिदपाडलावउलणिम्महणबहलपरिमलुग्गारसंवलणमसिणमंसलाअन्तमलअमारुदुद्धूमाविददहदिसामुहा वसन्तरअणीपरिणा[3]हा अणत्थकारिणो भविस्सन्ति पिअसहीए त्ति ।

तत्प्रेक्षतां भगवत्येषु तावल्लावण्यभूयिष्ठनिर्माणपरिपेलवेष्वङ्गेषु दारुणविजृम्भितस्य कियच्चिरं कुशलावसानता मन्मथस्य भविष्यति कथं चेमानि रमणकेलिकलहकोपोपरागपल्लवितकेरलीकपोलकोमलोद्वेल्लद्विमलचन्द्रचन्द्रिकोद्दामदलिततिमिरावरणानि विभावरीमुखानि । इमे चोल्लसितदुग्धसिन्धुपूरधवलोज्ज्वलज्योत्स्नाजलप्रक्षालितगगनाङ्गनाः परिमलितपाटलाबकुलनिर्मथनबहलपरिमलोद्गारसंवलनमसृणमांसलायमानमलयमारुतोद्धूमायितदशदिङ्मुखा वसन्तरजनीपरिणाहा अनर्थकारिणो भविष्यन्ति प्रियसख्या इति ।

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१ दुव्विलसिदो° २ पेसलेसु ३ °णामा.

कामं० । लवङ्गिके

यदि तद्विषयोऽनुरागबन्धः
स्फुटमेतद्धि फलं गुणज्ञतायाः ।
इति नन्दितमप्यवस्थयास्या
हृदयं दारुणया विदी[1]र्यते मे ॥१३॥

माध० । स्थान एव हृदयोद्वेगो भगवत्याः ।

कामं० । अहो प्रमादः ।

प्रकृतिललितमेतत्सौकुमा[2]र्यैकसारं
वपुरयमपि सत्यं दारुणः पञ्चबाणः ।
चलितमलयवातोद्धूतचूतप्रसूनः
कथमयमपि कालश्चारुचन्द्राव[3]तंसः ॥१४॥

लव० । अण्णं च जाणिदं भोदु भअवदीए । एदं माहवपडिच्छन्दअसणाहं चित्तफलअं । मालत्याः स्तनांशुकमपनीय दर्शयति । एसा वि तस्स ज्जेव्व सहत्थविरइदत्ति कण्ठावलम्बिदा बउलमाला संजीवणं पिअसहीए त्ति ।

अन्यच्च ज्ञातं भवतु भगवत्या । एतन्माधवप्रतिच्छन्दकसनाथं चित्रफलकम् । एषापि तस्यैव स्वहस्तविरचितेति कण्ठावलम्बिता बकुलमाला संजीवनं प्रियसख्या इति ।

माध० । सस्पृहम् ।

जितमिह भुव[4]ने त्वया यदस्याः
सखि बकुलावलि वल्लभासि जाता ।
परिणतबिसकाण्डपा[5]ण्डुमुग्ध-
स्तनपरिणाहविलासवैजयन्ती ॥१५॥

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१ विदार्यते २ °र्यस्य सारं ३ °भासः ४ भुवनं ५ दण्ड.

नेपथ्ये कलकलः । सर्वे आकर्णयन्ति ।

पुनर्नेपथ्ये । रे रे संकरघराधिवासिणो जणवदा[1] एसो क्खु जोव्वणारम्भगव्वसंभरिददुव्विसहामरिसरोसवइअरबलामोडिअविहडिदुग्घाडिदलोहपञ्जराणिबद्धासिङ्खलाणिरोहपडिभङ्गसंकलिदणिअलीलाविलासुव्वेल्लन्तबहलुत्तुङ्गलङ्गूलाविअडवेजअन्तिआडम्बरुद्दामसरीरसंणिवेसो मढादो अवक्कमिअ तक्खणसतिण्हकवलिदाणेअदेहिदेहावअवमज्झणिट्ठुरट्ठिखण्डटंकारकडकडाअन्तकरवत्तकठिणदाढाकरालमुहकन्दरो पअण्डवज्जणिग्घाददारुणचवेडामोडणपाडिदाणेअणरतुरंगजङ्गलुग्गारभरिदगलगुहागब्भगम्भीरघग्घरोरल्लिगल्लूरणसद्दसंदब्भपडिरवाभोअभीसाविदणट्ठविद्दाविदासेसजणणिवहो कठोरणहरकप्परक्कमणाणिद्दअदारिदजन्तुगत्तावअवप्पउत्तरत्तकद्दमिअगइवहो दुट्ठसदूलो कुविअकअन्तलीलाइदं करेदि । ता रक्खध जधासत्ति पिअसहीए मदअन्तिआए जीविदं त्ति । प्रविश्य बुद्धरक्षिता सत्रासम् । परित्ताअध परित्ताअध । एसा णो पिअसही अमच्चणन्दणस्स बहिणिआ मदअन्तिआ एदिणा दुट्ठसदूलेण विणिहदविद्दाविदासेसपरिअणा अभिभवीअदि ।

रे रे शंकरगृहाधिवासिनो जानपदाः एष खलु यौवनारम्भगर्वसंभृतदुर्विषहामर्षरोषव्यतिकरबलात्कारविघाटितोद्घाटितलोहपञ्जरानिबद्धशृङ्खलानिरोधप्रतिभङ्गसंकलितनिजलीलाविलासोद्वेल्लद्बहलोत्तुङ्गलाङ्गूलविकटवैजयन्तिकाडम्बरोद्दामशरीरसंनिवेशो मठादपक्रम्य तत्क्षणसतृष्णकवलितानेकदेहिदेहावयवमध्यानिष्ठुरास्थिखण्डटंकारकटकटायमानकरपत्रकठिनदंष्ट्राकरालमुखकन्दरः प्रचण्डवज्रनिर्घातदारुणचपेटामोटनपातितानेकनरतुरगजाङ्गलोद्गारभरितगलगुहागर्भगम्भीरघर्घरोरल्लिगल्लपूरणशब्दसंदर्भप्रतिरवाभोगभीषितनष्टविद्राविताशेषजननिवहः कठोरनखरकर्पराक्रमणनिर्दयदारितजन्तुगात्रावयवप्रवृत्तरक्तकर्दमि-

1 जाणवद्दा.

तगतिपथो दुष्टशार्दूलः कुपितकृतान्तलीलायितं करोति । तद्रक्षत यथाशक्ति
२७ प्रियसख्या मदयन्तिकाया जीवितमिति । परित्रायध्वं परित्रायध्वम् । एषा नः
प्रियसख्यमात्यनन्दनस्य भगिनी मदयन्तिकैतेन दुष्टशार्दूलेन विनिहतविद्रावितशेषपरिजनाभिभूयते ।

३० **मालo । लवङ्गिए अहो पमादो ।** लवङ्गिके अहो प्रमादः ।

माधo । ससंभ्रममुत्थाय । **बुद्धरक्षिते क्वासौ ।**

मालo । माधवं दृष्ट्वा सहर्षसाध्वसमात्मगतम् । **अम्महे एसो वि
३३ इहत्थो ज्जेव्व ।** अम्महे एषोपीहस्थ एव ।

माधo । स्वगतम् । **हन्त पुण्यवानस्मि यदहमतर्कितोपनतदर्शनोल्लसितलोचनयानया**

**अविरलमिव दाम्ना पौण्डरीकेण नद्धः
स्नपित इव च दुग्धस्रोतसा[1] निर्भरेण ।
कवलित इव कृत्स्नश्चक्षुषा स्फारितेन
प्रसभममृतमेघेनेव सान्द्रेण सिक्तः ॥१६॥**

बुद्धo । महाभाअ उज्जाणबाहिअरत्थामुहे । महाभाग उद्यानबाह्यरथ्यामुखे ।

३ माधवः साटोपं परिक्रामति ।

कामo । वत्स अप्रमत्तो भूत्वा विक्रमस्व ।

मालo । जनान्तिकम् । **लवङ्गिए हद्धी हद्धी संसओ क्खु
६ जादो ।** सर्वास्त्वरितं परिक्रामन्ति । लवङ्गिके हा धिक् हा धिक् संशयः खलु जातः ।

माधo । अग्रे दृष्ट्वा सबीभत्सम् । **अहह ।**

**संसक्तत्रुटिताविवर्तितान्त्रजाल-
व्याकीर्णस्फुरदपवृत्तरुण्डखण्डः[2] ।**

१ स्रोतसां निर्झरेण २ तुण्ड, मुण्ड.

कीलालव्यतिकरगुल्फदघ्नपङ्कः
प्राचण्ड्यं[1] वहति[2] नखायुधस्य मार्गः ॥१७॥

अहो प्रमादः ।

वयं बत विदूरतः क्रमगता पशोः कन्यका

सर्वाः । हा मदअन्तिए । हा मदयन्तिके ।

कामन्दकीमाधवौ । सहर्षाकूतम् ।

कथं तदभिपातितादधिगतायुधः पुरुषात् ।
कुतोपि मकरन्द एत्य सहसैव मध्ये स्थितः

इतराः । साहु । महाभाअ साहु । साधु महाभाग साधु ।

कामन्दकीमाधवौ । सभयम् । दृढं च पशुना हतः ।

इतराः । अच्चाहिदं अच्चाहिदं । अत्याहितमत्याहतम् ।

कामन्दकीमाधवौ । प्रमथितश्च दंष्ट्रायुधः ॥१८॥

इतराः । सानन्दम् । दिट्ठिआ पडिहदं दुज्जादं । दिष्टया प्रतिहतं दुर्जातम् ।

काम० । साकूतम् । कथं व्यालनखरप्रहारनिःसृतरक्तनिवहः क्षितितलनिषक्तखङ्गलतावष्टम्भनिश्चलः संभ्रान्तमदयन्तिकावलम्बितस्ताम्यतीव वत्सो मे मकरन्दः ।

इतराः । हद्धी हद्धी गाढप्पहारदाए किलम्मदि महाभाओ । हा धिक् हा धिक् गाढप्रहारतया क्लाम्यति महाभागः ।

माध० । कथं प्रमुग्ध एव । कामन्दकीं प्रति । भगवति मां परित्रायस्व ।

काम० । अतिकातरोऽसि वत्स नन्वेहि तावत्पश्यामः ।

॥ इति परिक्रम्य निष्क्रान्ताः सर्वे ।

इति मालतीमाधवे शार्दूलविद्रावणो नाम तृतीयोऽङ्कः ॥

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१ प्राचण्डीं. २ वदति.

चतुर्थोऽङ्कः ।

ततः प्रविशतो मदयन्तिकालवङ्गिकाभ्यामवलम्बितौ प्रमुग्धौ माधवमकरन्दौ संभ्रान्ता कामन्दकी मालती बुद्धरक्षिता च ।

मद० । पसीद भअवदि परित्ताहि परित्ताहि मदअन्तिआणिमित्तसंसइदजीविदं विवण्ण[1]जणाणुकम्पिणं महाभाअं ।

प्रसीद भगवति परित्रायस्व परित्रायस्व मदयन्तिकानिमित्तसंशयितजीवितं विपन्नजनानुकम्पिनं महाभागम् ।

इतराः । हद्धी हद्धी किं दाणिं अम्हेहिं एत्थ पेक्खिदव्वं ।

हा धिक् हा धिक् किमिदानीमस्माभिरत्र प्रेक्षितव्यम् ।

काम० । उभौ कमण्डलूदकेन सिक्त्वा । **ननु भवत्यः पटाञ्चे[2]लेन वत्सौ वीजयन्तु ।** मालत्यादयस्तथा कुर्वन्ति ।

मक० । समाश्वस्यावलोक्य च । **वयस्य कातरोऽसि किमेतत् । ननु स्वस्थ एवास्मि ।**

मद० । सहर्षम् । **अम्महे पडिबुद्धं दाणिं मअरन्दपुण्णअन्देण ।**

अम्महे प्रतिबुद्धमिदानीं मकरन्दपूर्णचन्द्रेण ।

माल० । माधवस्य ललाटे हस्तं दत्वा । **सहि लवङ्गिए दिट्ठिआ वड्ढसि । णं भणामि पडिबुद्धो जेव्व दे पिअवअस्सो पडिवण्णचे[3]अणो महाभाओ मअरन्दो त्ति ।**

सखि लवङ्गिके दिष्ट्या वर्धसे । ननु भणामि प्रतिबुद्ध एव ते प्रियवयस्यः प्रतिपन्नचेतनो महाभागो मकरन्द इति ।

माध० । आश्वस्य । **वयस्य साहसिक[4] एह्येहि ।** इत्यालिङ्गति ।

काम० । उभौ शिरस्याघ्राय । **दिष्ट्या जीवितवत्सास्मि ।**

इतराः । पिअं पिअं णो संवुत्तं । सर्वा हर्षं नाटयन्ति ।

प्रियं प्रियं नः संवृत्तम् ।

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१ आपण्ण २ ° ञ्चलैः ३ वेअणो ४ °सिक्य.

बुद्ध० । जनान्तिकम् । **हला मदअन्तिए एसो जेव्व सो ।**
सखि मदयान्तिके एष एव सः ।

मद० । **जाणिदं जेव्व मए जहा एस माहवो अअं पि सो जणो त्ति ।**
ज्ञातमेव मया यथैष माधवोऽयमपि स जन इति ।

बुद्ध० । **अवि सच्चवादिणी अहं ।** अपि सत्यवादिन्यहम् ।

मद० । **ण हु अण्णारिसेसु तुम्हारिसीओ पक्खवादिणीओ होन्ति ।** माधवमवलोक्य । **सहि मालदीए वि रमणिज्जो इमस्सि महाणुहावे अणुराअप्पवादो ।**

न खल्वन्यादृशेषु युष्मादृश्यः पक्षपातिन्यो भवन्ति । सखि मालत्या अपि रमणीयोऽस्मिन्महानुभावेऽनुरागप्रवादः ।

पुनर्मकरन्दमेव सस्पृहमवलोकयति ।

काम० । स्वगतम् । **रमणीयोर्जितं हि मदयन्तिकामकरन्दयोर्दैवादद्य दर्शनम्**[1] । प्रकाशम् । **वत्स मकरन्द कथं पुनरायुष्मानस्मिन्नवसरे मदयन्तिकाजीवित**[2]**त्राणहेतु**[3]**र्भगवता दैवेन संनिधापितः ।**

मक० । **अद्या**[4]**हमन्तर्नगर एव कांचिद्वार्त्तामुपश्रुत्य माधवस्य चित्तोद्वेगमधिकमाशङ्कमानस्त्वरितमवलोकितानिवेदितकुसुमाकरोद्यानवृत्तान्तः परापतन्नेव शार्दूलावस्कन्दगोचरगतामेतामभिजातकन्यकामभ्युपपन्नवानस्मि ।** मालतीमाधवौ विमृशतः ।

काम० । स्वगतम् । **वृत्तेन**[5] **खलु मालतीप्रदानेन भवितव्यम् ।** प्रकाशम् । **वत्स माधव दिष्ट्या सुहृद्बुद्धया वर्धितो**[6]**ऽसि मालत्या तदयमवसरः प्रीतिदायस्य**[7] ।

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१ संदर्शनम् २ प्राण for जीवित ३ हेतोः ४ अथ ५ प्रवृत्तेन ६ वार्जि° ७ °दानस्य.

४८ माध०। भगवति इयं हि

यद्व्यालव्रणितसुहृत्प्रमोहमुग्धं
सौजन्याद्विहितवती गतव्यथं माम्।
तत्कामं प्रभवति पूर्णपात्रवृत्त्या
स्वीकर्तुं मम हृदयं च जीवितं च ॥ १ ॥

लव०। पडिच्छिदो क्खु णो पिअसहीए अअं पसादो।
प्रतीष्टः खलु नः प्रियसख्या अयं प्रसादः।

मद०। स्वगतम्। जाणादि महाभाअधेओ जणो अवसरे रमणिज्जं मन्तिदुं। जानाति महाभागधेयो जनोवसरे रमणीयं मन्त्रयितुम्।

माल०। स्वगतम्। किं णाम मअरन्देण उव्वेअकारणं सुदं भविस्सदि।

किं नाम मकरन्देनोद्वेगकारणं श्रुतं भविष्यति।

माध०। वयस्य का पुनर्ममाधिकोद्वेगहेतुर्वार्ता।

प्रविश्य पुरुषः। वत्से मदयन्तिके भ्राता ते ज्यायानमात्यनन्दनः समादिशति। अद्य परमेश्वरेणास्मद्भवनमागत्य भूरिवसोरुपरि परं विश्वासमस्मासु च प्रसादमाविष्कुर्वता स्वयमेव प्रतिपादिता मालती। तदेहि संभावयामः प्रमोदमिति।

मक०। वयस्य सेयं वार्ता। मालतीमाधवौ वैवर्ण्यं नाटयतः।

मद०। मालतीं सहर्षमालिङ्ग्य। सहि मालदि तुमं क्खु एक्कणअरणिवासेण सहपंसुकीलणादो पहुदि मे पिअसही आसी वहिणिआ अ। संपदं उण घरस्स मण्डणं जादासि।

सखि मालति त्वं खल्वेकनगरनिवासेन सहपांसुक्रीडनात्प्रभृति मे प्रियसख्यासीर्भगिनिका च। सांप्रतं पुनर्गृहस्य मण्डनं जातासि।

काम०। वत्से मदयन्तिके दिष्ट्या वर्धसे भ्रातुर्मालतीलाभेन।

१ कारुण्याद् २ व्रणं ३ पडिट्ठिदो ४ संदिशति.

मद०। तुम्हाणं आसिसां पहावेण। सहि लवङ्गिए फलिदा णो मणोरहा तुम्हाणं लाहेण।

युष्माकमाशिषां प्रभावेण। सखि लवङ्गिके फलिता नो मनोरथा युष्माकं लाभेन।

लव०। सहि अम्हाणं पि अत्थि मन्तिदव्वं।

सखि अस्माकमप्यस्ति मन्त्रयितव्यम्।

मद०। सहि बुद्धरक्खिदे दाणिं विवाहमहूसवं संभावेम्ह।

साखि बुद्धरक्षिते इदानीं विवाहमहोत्सवं संभावयावः।

बुद्ध०। सहि एहि गच्छम्ह। इत्युत्तिष्ठतः। सखि एहि गच्छावः।

लव०। जनान्तिकम्। **भअवदि जहा एदे हिअअभरिदुव्वित्तविम्हआणन्दसुन्दरं अन्दोलाअन्तधीरत्तणमणोहरा पल्हत्थन्ति मदअन्तिआमअरन्दाणं दलिदकन्दोट्टदाम[1]सरिच्छा कडक्खविक्खेवा तहा तक्केमि मणोरहणिव्वुत्तसंब[2]न्धा एदे त्ति।**

भगवति यथैते हृदयभरितोद्वृत्तविस्मयानन्दसुन्दरमान्दोलायमानधीरत्वमनोहराः पर्यस्यन्ति मदयन्तिकामकरन्दयोर्दलितनीलोत्पलदामसदृशाः कटाक्षविक्षेपास्तथा तर्कयामि मनोरथनिर्वृत्तसंबन्धावेताविति।

काम०। विहस्य। **नन्विमौ विलोकनेन मानसं मुहुर्मुहुर्मोह[3]नमनुभवतः। तथा हि।**

ईषत्तिर्यग्वलनविषमं कूणितप्रान्तमेत-
त्प्रेमोद्भेदस्तिमितलुलितं किंचिदाकुञ्चितभ्रु।
अन्तर्मोदानुभवमसृणं स्तम्भनिष्कम्पपक्ष्म
व्यक्तं शंसत्यचिरमनयोर्दृष्टमाकेकराक्षम्॥ २॥

पुरुषः। वत्से इत इतः।

१ मालाछवीओ २ समाअमा ३ प्रमोदं; संमोहनं ४ °मोंहा° ५ हस्त°.

मद० । सहि बुद्धरक्खिदे अवि पुणो वि दीसइ एस जीविदप्पदाई पुण्डरीअलोअणो ।

सखि बुद्धरक्षिते अपि पुनरपि दृश्यत एष जीवितप्रदायी पुण्डरीकलोचनः ।

बुद्ध० । जइ देव्वमणुऊलं भविस्सदि । पुरुषेण निष्कान्ते ।
यदि दैवमनुकूलं भविष्यति ।

माध० । अपवार्य ।

चिरादाशातन्तुस्त्रुटतु बिसिनीसूत्रभिदुरो
महानाधिव्याधिर्निरवधिरिदानीं प्रसरतु ।
प्रतिष्ठामव्याजं व्रजतु मयि पारिप्लवधुरा
विधिः स्वास्थ्यं धत्तां भवतु कृतकृत्यश्च मदनः ॥ ३ ॥

अथ वा । समानप्रेमाणं जनमसुलभं प्रार्थितवतो
विधौ वामारम्भे मम समुचितैषा परिणतिः ।
तथाप्यस्मिन्दानश्रवणसमयेऽस्याः प्रविगल-
त्प्रभं प्रातश्चन्द्रद्युति वदनमन्तर्दहति माम् ॥ ४ ॥

काम० । स्वगतम् । एवमतिदुर्मनायमानः पीडयति मां वत्सो माधवो वत्सा मालती च दुष्करं निराशा प्राणिति । प्रकाशम् । पृच्छामि तावदायुष्मन्तम् । अपि भवानमंस्त यथा भूरिवसुरेव मालतीमस्मभ्यं दास्यति ।

माध० । सलज्जम् । न हि न हि ।

काम० । न तर्हि प्रागवस्थायाः परिहीयसे ।

मक० । भगवति दत्तपूर्वेत्याशङ्क्यते ।

काम० । जानामि तां खलु वार्त्ताम् । इदं तु प्रसिद्धमेव यथा

१ °ऊलइस्सदि २ निर्व्याजं; °मव्याजां ३ °चितैषा ४ न दास्यति.

नन्दनाय मालतीं प्रार्थयमानं भूरिवसुर्नृपतिमुक्तवान्प्रभवति निजस्य कन्यकाजनस्य महाराज इति ।

मक० । अस्त्येतत् ।

काम० । अद्य च स्वयं राज्ञैव दत्ता मालतीति पुरुषेणावेदितम् । तद्वत्स वाक्प्रतिष्ठानि देहिनां व्यवहारतन्त्राणि वाचि च पुण्यापुण्यहेतवो व्यवस्थाः सर्वेषां जनानामायतन्त इति । सा च भूरिवसोर्वागनृतात्मिकैव न खलु महाराजस्य मालती निजा कन्यका । कन्यादाने च नृपतयः प्रमाणमिति नैवंविधो धर्माचारसमयस्तस्मादविमर्शितव्यमेतत् । कथं च वत्स मामनवधानां मन्यसे । पश्य ।

मा वा सपत्नेष्वपि नाम तद्भू-
त्पापं यदस्यां त्वयि वा विशङ्क्यम् ।
तत्सर्वथा संगमनाय यत्नः
प्राणव्ययेनापि मया विधेयः ॥ ५ ॥

मक० । सर्वं सुष्ठु युज्यमानमादिश्यते युष्माभिः । अपि च ।

दया वा स्नेहो वा निजेऽस्मिञ्शिशुजने
भवत्याः संसाराद्विरतमपि चित्तं द्रवयति ।
अतश्च प्रव्रज्यासुलभसमयाचारविमुखः
प्रसक्तस्ते यत्नः प्रभवति पुनर्दैवमपरम् ॥ ६ ॥

नेपथ्ये । भअवदि कामन्दइ एसा भट्टिणी विण्णवेदि मालदिं घेऊण तुरिदं आअच्छदु त्ति ।

भगवति कामन्दकि एषा भट्टिनी विज्ञापयति मालती गृहीत्वा त्वरितमागच्छत्विति ।

काम० । वत्से उत्तिष्ठ ।

१ हृदि २ °रान्तराणि ३ सर्वं च वचनानामायत्तं ४ °विषयः ५ विमार्शितव्यं; अभ्यवस्थितं; अविचिकित्स्यं ६ समयसुलभा°; समुदा° for समया°.

सर्वे उत्तिष्ठन्ति । मालतीमाधवौ सकरुणानुरागमन्योन्यमवलोकयतः ।

माध० । स्वगतम् । कष्टमेतावती लोकयात्रा मालत्या समं माधवस्य । अहो नु खलु भोः ।

सुहृदिव प्रकटय्य सुखप्रदः
प्रथममेकरसामनुकूलताम् ।
पुनरकाण्डविवर्तनदारुणः
प्रविशिनष्टि[1] विधिर्मनसो रुजम् ॥ ७ ॥

माल० । स्वगतम् । महाभाअ लोअणाणन्द एत्तिअं दिट्ठोसि ।
महाभाग लोचनानन्द एतावद्दृष्टोसि ।

लव० । हद्धी हद्धी सरीरसंसअं जेव्व णो पिअसही आरोविदा अमच्चेण । हा धिक् हा धिक् शरीरसंशयमेव नः प्रियसख्यारोपितामात्येन ।

माल० । स्वगतम् । परिणदं मे दाणिं जीविदतिह्णाए फलं । णिव्वूढं अ णिक्करुणदाए तादस्स कावालिअत्तणं । पडिट्ठिदो दुट्ठदेव्वस्स[2] दारुणसमारम्भसरिसो परिणामो । कं एत्थ उवालहामि मन्दभाइणी कं वा असरणा सरणं पडिवज्जामि ।

परिणतं म इदानीं जीविततृष्णायाः फलम् । निर्व्यूढं च निष्करुणतया तातस्य कापालिकत्वम् । प्रतिष्ठितो दुष्टदैवस्य दारुणसमारम्भसदृशः परिणामः । कमिहोपालभे मन्दभागिनी कं वाशरणा शरणं प्रतिपद्ये ।

लव० । सहि इदो इदो । इति कामन्दक्या सह निष्क्रान्ते ।

सखि इत इतः ।

माध० । स्वगतम् । नूनमाश्वासनमात्रमेतन्माधवस्य सहजस्नेहकातरा करोति भगवती । सोद्वेगम् । हन्त सर्वथा संशयितजन्मसाफल्यः संवृत्तोऽस्मि । तत्किमिदानीं कर्तव्यम् । विचिन्त्य ।

१ विधिरहो विशिनष्टि मनोरुजम् २ दड्ढदेव्वस्स, देव्वहदअस्स.

न खलु महामांसविक्रयादन्यमुपायं पश्यामि । प्रकाशम् । वयस्य मकरन्द अपि भवानुत्कण्ठते मदयन्तिकायाः ।

मक० । अथ किम् ।

तन्मे मनः क्षिपति यत्सर[1]सप्रहार-
मालोक्य मामगणितस्खलदुत्तरीया ।
त्रस्तैकहायनकुरङ्गविलोलदृष्टि-
राश्लिष्टवत्यमृतसंवलितैरिवाङ्गैः[2] ॥ ८ ॥

माध० । सुलभैव[3] बुद्धरक्षिताप्रियसखी भवतः ।

अपि च । प्रमथ्य क्रव्यादं मरणसमये रक्षितवतः
परिष्वङ्गं लब्ध्वा तव कथमिवान्यत्र रमताम् ।
तथा च व्यापारः कमलनयनाया नयनयो-
स्त्वयि व्यक्तस्नेहास्तिमितरमणीयश्चिरमभूत् ॥ ९ ॥

मक० । तदुत्तिष्ठ पारा[4]सिन्धुसंभेदमवगाह्य नगरीमेव प्रविशावः । उत्थाय परिक्रामतः ।

माध० । अयमसौ महानद्योः संभेदः । य एषः

जलनिबिडितवस्त्रव्यक्तनिम्नोन्नताभिः
परिगततटभूमिः स्नानमात्रोत्थिताभिः ।
रुचिरकनककुम्भश्रीमदाभोगतुङ्ग-
स्तनविनिहितहस्तस्वस्तिकाभिर्वधूभिः ॥ १० ॥

इति निष्क्रान्ताः सर्वे ।

॥ शार्दूलविभ्रमो नाम चतुर्थोऽङ्कः ॥

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१ सहसा २ °तैरपाङ्गैः ३ न दुर्लभा ४ वरदा ५ महा°.

पञ्चमोऽङ्कः ।

ततः प्रविशत्याकाशयानेन भीषणोज्ज्वलवेशा कपालकुण्डला ।

कपा० । षडधिकदशनाडीचक्रमध्यस्थितात्मा
हृदि विनिहितरूपः सिद्धिदस्तद्विदां यः ।
अविचलितमनोभिः साधकैर्मृग्यमाणः
स जयति परिणद्धः शक्तिभिः शक्तिनाथः ॥ १ ॥

इयमहमिदानीं

नित्यं न्यस्तषडङ्गचक्रनिहितं हृत्पद्ममध्योदितं
पश्यन्ती शिवरूपिणं लयवशादात्मानमभ्यागता ।
नाडीनामुदयक्रमेण जगतः पञ्चामृताकर्षणा-
दप्राप्तोत्पतनश्रमा विघटयन्त्यग्रे नभोऽम्भोमुचः ॥२॥

अपि च । उल्लोलस्खलितकपालकण्ठमाला-
संघट्टक्वणितकरालकिङ्किणीकः ।
पर्याप्तं मयि रमणीयडामरत्वं
संधत्ते गगनतलप्रयाणवेगः ॥ ३ ॥

तथा हि ।

विष्वग्वृत्तिर्जटानां प्रचलति निबिडग्रन्थिबद्धोऽपि भारः
संस्कारक्वाणदीर्घं पटु रटति कृतावृत्तिखट्वाङ्गघण्टा ।
ऊर्ध्वं धूनोति वायुर्विवृतशवशिरःश्रेणिकुञ्जेषु गुञ्ज-
न्मुक्तालः किङ्किणीनामनवरतरणत्कारहेतुः पताकाः ॥४॥

परिक्रम्यावलोक्य च । गन्धमाघ्राय । इदं तावत्पुराणनिम्बतैलाक्त-परिभृज्यमानरसोनगन्धिभिश्चिताधूमैः पुरस्ताद्विभावितस्य

१ षडंघ्रि २ अभ्रेभुवो° ३ उद्धूत; उद्भिन्न ४ प्रचलित ५ बद्धोऽपि
६ नरमांस after रसोन.

महतः श्मशानवाटस्य नेदीयः करालायतनं यत्र पर्यवसितमन्त्रसाधनस्यास्मद्गुरोरघोरघण्टस्याज्ञया सविशेषमद्य पूजासंभारो मया संनिधापनीयः । कथितं च मे गुरुणा वत्से कपालकुण्डले अद्य भगवत्याः करालायाः प्रागुपयाचितं स्त्रीरत्नमुपहर्तव्यम् । तदत्रैव नगरे विदितमास्त इति तद्विचिनोमि । सकौतुकमवलोक्य । तत्कोऽयमतिगम्भीरमधुराकृतिरुत्तम्भितकुटिलकुन्तलः कृपाणपाणिः श्मशानवाटमवतरति । य एषः

कुवलयदलश्यामोऽप्यङ्गं दधत्परिधूसरं
ललितविकटन्यासः श्रीमान्मृगाङ्कनिभाननः ।
हरति विनयं वामो यस्य प्रकाशितसाहसः
प्रविगलदसृक्पङ्कः पाणिर्लसन्नरजाङ्गलः ॥ ५ ॥

निरूप्य । अये स एष कामन्दकीसुहृत्पुत्रो महामांसस्य पणायिता माधवः । तत्किमनेन । भवतु समीहितं संपादयामि । विगलितप्रायः पश्चिमसंध्यासमयः । तथा हि । संप्रति

व्योम्नस्तापिच्छगुच्छावलिभिरिव तमोवल्लरीभिर्व्रियन्ते
पर्यन्ताः प्रान्तवृत्त्या पयसि वसुमती नूतने मज्जतीव ।
वात्यासंवेगविष्वग्विततवलयितस्फीतधूम्याप्रकाशं
प्रारम्भेऽपि त्रियामा तरुणयति निजं नीलिमानं वनेषु ॥६॥

परिक्रम्य निष्क्रान्ता ।

विष्कम्भकः ।

ततः प्रविशति यथानिर्दिष्टो माधवः ।

माध० । साशंसम् ।

प्रेमार्द्राः प्रणयस्पृशः परिचयादुद्गाढरागोदया-
स्तास्ता मुग्धदृशो निसर्गमधुराश्चेष्टा भवेयुर्मयि ।

१ विचित° २ °पाण्डुरं ३ चरण for विकट ४ साहसं ५ क्रियन्ते ६ संगेन; संयोग ७ प्रकाशं ८ पदेषु.

यास्वन्तःकरणस्य बाह्यकरण[1]व्यापाररोधी क्षणा-
दाशंसापरिकल्पितास्वपि भवत्यानन्दसान्द्रो[2] लयः ॥ ७ ॥

किं च । अतिमुक्तमदग्रथितकेसरावली-
सतताधिवाससुभगार्पितस्तनम् ।
अपि कर्णजाहविनिवेशिता[3]ननं
प्रियया तदङ्ग[4]परिवर्त[5]माप्नुयाम् ॥ ८ ॥

अथ वा । दूरे तावदेतत् । इदमेव प्रार्थये ।

संभूयेव[6] सुखानि चेतसि परं भूमानमातन्वते
यत्रालोकपथावतारिणि रतिं प्रस्तौति नेत्रोत्सवः ।
यद्बालेन्दुकलोच्चयाद[7]वचितैः सारैरिवोत्पादितं[8]
तत्पश्येयमनङ्गमङ्गलगृहं भूयोऽपि तस्या मुखम् ॥ ९ ॥

यत्सत्यमधुना तत्संदर्शनेनातिस्वल्पोऽपि न विशेषः । मम हि
संप्रति सातिशयप्राक्तनोपलम्भसंभावितात्मजन्मनः संस्कार-
३ स्यानवरतप्रबोधात्प्रतायमानस्तद्विसदृशप्रत्ययान्तरैरतिरस्कृत-
प्रवाहः प्रियतमास्मृतिप्रत्ययोत्पत्तिसंतानस्तन्मयमिव करोत्य-
न्तर्वृत्तिसारूप्यतश्चैतन्यम् । तथा हि ।

लीनेव प्रतिबिम्बितेव लिखितेवोत्कीर्णरूपेव च
प्रत्युप्तेव च वज्रले[9]पघटितेवान्तर्निखातेव च ।
सा नश्चेतसि कीलितेव विशिखैश्चेतोभुवः पञ्चभि-
श्चिन्तासंततितन्तुजालनिबिडस्यूतेव लग्ना प्रिया ॥ १० ॥

नेपथ्ये कलकलः ।

माध० । अहो संप्रति प्रगल्भ[10]मानकौणपनिकायस्य महती
३ श्मशानवाटस्य रौद्रता । अस्मिन् हि

१ विषय २ सान्द्रोदयः ३ °ताननः ४ तदङ्क ५ परिरंभ ६ संभूयैव
७ कलोदयात् ८ रिवासादितं ९ लेख १० वर्धमान

गुञ्जत्कुञ्जकुटीरकौशिकघटाघूत्कार[1]संवलित[2]-
क्रन्दत्फेरवचण्डडात्कृतिभृतप्राग्भारभीमैस्तटैः ।
अन्तःशीर्णकरङ्ककर्करपयःसंरोधकूलंकष-
स्रोतोनिर्गमघोरघर्घररवा पारेश्मशानं सरित् ॥१९॥

नेपथ्ये । हा ताद निक्करुण एसो दाणिं दे णरेन्दचित्ताराहणोवअरणं जणो विवज्जइ ।

हा तात निष्करुण एष इदानीं ते नरेन्द्रचित्ताराधनोपकरण जनो विपद्यते ।

माध० । साकूतमाकर्ण्य ।

नादस्तावद्विकलकुररीकूजितस्निग्धतार-
श्चित्ताकर्षी परिचित इव श्रोत्रसंवादमेति ।
अन्तर्भिन्नं भ्रमति हृदयं विह्वल[3]त्यङ्गमङ्गं
देहस्तम्भः[4] स्खलयति[5] गतिं कः प्रकारः किमेतत् ॥२०॥

करालायतनाच्चायमुच्चरन्करुणो ध्वनि
विभाव्यते ननु स्थानमनिष्टानां[6] तदीदृशाम् ॥ २१ ॥

भवतु पश्यामि । इति परिक्रामति ।

ततः प्रविशतो देवार्चनव्यग्रौ कपालकुण्डलाघोरघण्टौ कृतवध्यचिह्ना मालती च ।

माल० । हा ताद णिक्करुण एसो दाणिं दे णरेन्दचित्ताराहणोवअरणं जणो विवज्जइ । हा अम्ब सिणेहमअहिअए हदासि देव्वदुव्विलसिदेण । हा मालदीमअजीविदे मम कल्लाणसाहणेक्कसुहसअलव्वावारे भअवदि चिरस्स जाणाविदासि दुःखं सिणेहेण । हा पिअसहि लवङ्गिए सिविणआवसरमेत्तदंसणा अहं दे संवुत्ता ।

१ चूत्कारं २ संवर्धित ३ विज्वलति ४ देहोत्कम्पः ५ स्खलति च गतिः ६ मंत्रिध्यानं.

हा तात निष्करुण एष इदानीं ते नरेन्द्रचित्ताराधनोपकरणं जनो विपद्यते । हा अम्ब स्नेहमयहृदये हतासि दैवदुर्विलसितेन । हा मालतीमय-
१२जीविते मम कल्याणसाधनैकशुभसकलव्यापारे भगवति चिरस्य ज्ञापितासि दुःखं स्नेहेन । हा प्रियसखि लवङ्गिके स्वप्नावसरमात्रदर्शनाहं ते संवृत्ता ।

माध० । हन्त सैवेयं हरिणेक्षणा । संप्रति निरस्त एव संदेहः ।
१५तदहमपि नामैनां जीवन्तीं संभावये । त्वरितं परिक्रामति ।

कापालिकौ । देवि चामुण्डे नमस्ते नमस्ते ।

१० साावष्टम्भनिशुम्भसंभ्रमनमद्भूगोलनिष्पीडन-
न्यञ्चत्कर्परकूर्मकम्पविगलद्ब्रह्माण्डखण्डस्थिति ।
पातालप्रतिमल्लगल्लविवरप्रक्षिप्तसप्तार्णवं
वन्दे नन्दितनीलकण्ठपरिषद्व्यक्तर्द्धि वः क्रीडितम् ॥२२॥

अपि च ।

प्रचलितकरिकृत्तिपर्यन्तचञ्चन्नखाघातभिन्नेन्दुनिःस्यन्दमानामृतश्च्योतजीवत्कपालावलीमुक्तचण्डाट्टहासत्रसद्भूरिभूतप्रवृत्तस्तुति ।

श्वसदसितभुजंगभोगाङ्गदग्रन्थिनिष्पीडनस्फारफुल्लत्फणापीठनिर्यद्विषज्योतिरुज्जृम्भणोड्डामरव्यस्तविस्तारिदोःखण्डपर्यासितक्ष्माधरम् ।

ज्वलदनलपिशङ्गनेत्रच्छटाच्छन्नभीमोत्तमाङ्गभ्रमिप्रस्तुतालातचक्रक्रियास्यूतदिग्भागमुत्तुङ्गखट्वाङ्गकोटिध्वजोद्धूतिविक्षिप्ततारागणम् ।

प्रमुदितकटपूतनोत्तालवेतालतालस्फुटत्कर्णसंभ्रान्तगौरीघ-
१२नाश्लेषहृष्यन्मनस्त्र्यम्बकानन्दि वस्ताण्डवं देवि भूयादभीष्ट्यै च हृष्ट्यै च नः ॥२३॥ इत्यभिनयतः ।

माध० । हा धिक् । प्रमादः ।

१ नदत् २ रिंखज्जटाजूट ३ शृङ्ग ४ तुष्ट्यै.

न्यस्ता[1]लक्तकरक्तमाल्यवसना पाखण्डचण्डालयोः
पापारम्भवतोर्मृगीव वृकयोर्भीरुर्गता गोचरम्।
सेयं भूरिवसोर्वसोरिव सुता मृत्योर्मुखे वर्तते
हा धिक्कष्टमनि[2]ष्टमस्तकरुणः कोऽयं विधेः प्रक्रमः॥२४॥

कपाल०। तं भद्रे स्मर दयितोऽत्र यस्तवाभू-
दद्य त्वां त्वरयति दारुणः कृतान्तः।

माल०। हा दइअ माहव परलोअगदो वि सुमरिदव्वो तुम्हेहिं अअं जणो। ण हु सो उवरदो जस्स वल्लहो सुमरेदि।

हा दयित माधव परलोकगतोऽपि स्मर्तव्यो युष्माभिरयं जनः। न खलु स उपरतो यस्य वल्लभः स्मरति।

कपाल०। हन्त माधवानुरक्तेयं तपस्विनी।

अघोर०। शस्त्रमुद्यम्य। यदस्तु तदस्तु व्यापादयामि।

चामुण्डे भगवति मन्त्रसाधना[3]दा-
वुद्दिष्टामुपनिहितां भजस्व पूजाम्॥२५॥

इति हन्तुमुपक्रान्तः।

माध०। सहसोपसृत्य प्रकोष्ठे मालतीं विक्षिप्य। दुरात्मन् अपेहि। प्रतिहतोऽसि कापालिकापस[4]द।

माल०। सहसावलोक्य। परित्ताअदु परित्ताअदु महाभाओ।
परित्रायतां परित्रायतां महाभागः।

इति माधवमालिङ्गति।

माध०। महाभागे न भेतव्यं न भेतव्यम्।
मरणसमये त्यक्त्वा[5] शङ्कां प्रलापनिरर्गलं
प्रकटितनिजस्नेहः सोऽयं सखा पुर एव ते।

१ व्यस्ता° २ अरिष्ट° ३ साधनार्थम् ४ नन्वयं न भवसि after° सद ५ त्यक्ताशंक.

सुतनु विसृजोत्कम्पं संप्रत्यसाविह पाप्मनः
फलमनुभवत्युग्रं पापः प्रतीपविपाकिनः ॥ २६ ॥

अघोर० । आः क एष पापोऽस्माकमन्तरायः संवृत्तः ।

कपा० । भगवन् स एवास्याः स्नेहभूमिः कामन्दकीसुहृ-
३ त्पुत्रो महामांसस्य पणायिता माधवः ।

माध० । सास्रम् । महाभागे किमेतत् ।

माल० । चिरादाश्वस्य । महाभाअ अहं वि ण आणामि । एत्तिअं
६ उण जाणामि उवरिअलिन्दअं पसुत्ता इह पबुद्धम्हि । तुम्हे
उण कहिं ।

महाभाग अहमपि न जानामि । एतावत्पुनर्जानाम्युपर्यलिन्दकं प्रसुप्तेह प्रबुद्धास्मि । यूयं पुनः क्व ।

माध० । सलज्जम् ।

त्वत्पाणिपङ्कजपरिग्रहधन्यजन्मा[1]
भूयासमित्यभिनिवेशकदर्थ्यमानः ।
भ्राम्यन्नृमांसपणनाय परेतभूमा-
वाकर्ण्य भीरु रुदितानि तवागतोऽस्मि ॥ २७ ॥

माल० । स्वगतम् । कधं मम कारणादो एव्वं एदे अप्पणिर-
वेक्खा परिब्भमन्ति । कथं मम कारणादेवमेत आत्मनिरपेक्षाः परिभ्रमन्ति ।

३ माध० । अहो नु खलु भोस्तदेतत्काकतालीयं नाम । संप्रति हि

राहोश्चन्द्रकलामिवाननचरीं दैवात्समासाद्य मे
दस्योरस्य कृपाणपातविषयादाच्छिन्दतः प्रेयसीम् ।[2]
आतङ्काद्विकलं द्रुतं करुणया विक्षोभितं विस्मया-
त्क्रोधेन ज्वलितं मुदा विकसितं चेतः कथं वर्तताम् ॥२८॥

अघो० । रे रे ब्राह्मणडिम्भ ।

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१ पाद° २ विषयां.

व्याघ्राघ्रातमृगीकृपाकुलमृगन्यायेन हिंसारुचेः
पाप प्राण्युपहारकेतनजुषः प्राप्तोऽसि मे गोचरम् ।
सोऽहं प्राग्भवतैव भूतजननीमृध्नोमि खड्गाहति-
च्छिन्नस्कन्धकबन्धरन्ध्ररुधिरप्राग्भारनिःस्यन्दिना ॥२९॥

माध० । दुरात्मन् पाखण्डचण्डाल ।

असारं संसारं परिमुषितरत्नं त्रिभुवनं
निरालोकं लोकं मरणशरणं बान्धवजनम् ।
अदर्पं कन्दर्पं जननयननिर्माणमफलं
जगज्जीर्णारण्यं कथमसि विधातुं व्यवसितः ॥ ३० ॥

अपि च । रे पाप ।

प्रणयिसखीसलीलपरिहासरसाधिगतै-
र्ललितशिरीषपुष्पहननैरपि ताम्यति यत् ।
वपुषि वधाय तत्र तव शस्त्रमुपक्षिपतः
पततु शिरस्यकाण्डयमदण्ड इवैष भुजः ॥ ३१ ॥

अघोर० । दुरात्मन् प्रहर प्रहर । नन्वयं न भवसि ।

माल० । पसीद णाह साहसिअ । दारुणो क्खु अअं हदासो ।
३ परित्ताअसु मं णिअत्तीअदु इमादो अणत्थसंसआदो ।

प्रसीद नाथ साहसिक । दारुणः खल्वयं हताशः । परित्रायस्व मां निवर्त्यतामस्मादनर्थसंशयात् ।

६ कपा० । भगवन् अप्रमत्तो भूत्वा दुरात्मानं व्यापादय ।
माधवाघोरघण्टौ । मालतीकपालकुण्डले प्रति । अयि भीरु

धैर्यं निधेहि हृदये हत एष पापः
किं वा कदाचिदपि केसरिचिदन्वभावि ।

१ घ्राण २ गृध्नोमि ३ व्यस्त ४ °साभिधगतैः.

सारङ्गसंगरा[1]विधाविभकुम्भकूट-
कुट्टाकपाणिकुलिशस्य हरेः प्रमादः ॥ ३२ ॥

नेपथ्ये कलकलः । सर्वे आकर्णयन्ति ।

पुनर्नेपथ्ये । भो भो मालत्यन्वेषिणः सैनिकाः इयममात्यभूरिवसुमाश्वासयन्त्यप्रतिहतप्रज्ञा[2]गतिर्भगवती कामन्दकी वः समादिशति । पर्यवष्टभ्यतामेतत्करालायतनम् ।

नाघोरघण्टादन्यस्य कर्मैतद्दारुणाद्भुतम् ।
न करालोपहाराच्च फलमन्यद्विभाव्यते ॥ ३३ ॥

कपा० । भगवन् पर्यवष्टब्धाः स्मः ।

अघोर० । संप्रति विशेषतः पौरुषस्यावसरः ।

माल० । हा ताद हा भअवदि । हा तात हा भगवति ।

माध० । भवतु । बान्धवसमाजसुस्थितां मालतीं विधाय तत्समक्षमेनं व्यापादयामि । मालतीमन्यतः प्रेरयन्परिक्रामति ।

माधवाघोरघण्टौ । अन्योन्यमुद्दिश्य । आः पाप

कठोरास्थिग्रन्थिव्यतिकररण[3]त्कारमुखरः
खरस्नायुच्छेदक्षणविहितवे[4]गव्युपरमः ।
निरातङ्कः पङ्केष्विव पिशितपिण्डे[5]षु विल[6]स-
न्नसिर्गात्रं गात्रं सपदि लवशस्ते विकिरतु ॥ ३४ ॥

इति निष्क्रान्ताः सर्वे ।

श्मशानवर्णनं नाम पञ्चमोऽङ्कः ।

१ सूदन २ प्रतिज्ञा ३ झणत्कार ४ खेद ५ खण्डेषु ६ विसरन्.

षष्ठोऽङ्कः ।

ततः प्रविशति कपालकुण्डला ।

कपा० । आः दुरात्मन् मालतीनिमित्तं व्यापादितास्मद्गुरो माधवहतक अहं त्वया तस्मिन्नवसरे निर्दयं निघ्नत्यापि[1] स्त्रीत्यवज्ञाता । सक्रोधम् । तदवश्यमनुभविष्यसि कपालकुण्डलाकोपस्य विजृम्भितम् ।

शान्तिः कुतस्तस्य भुजंगशत्रोर्यस्मिन्नमुक्तानुशया सदैव ।
जागर्ति दंशाय निशातदंष्ट्राकोटिर्विषोद्गारगुरुर्भुजंगी ॥१॥

नेपथ्ये । हे राजानश्चरमवयसामाज्ञया संचरध्वं
कर्तव्येषु श्रवणसुभगं भूमिदेवाः पठन्तु ।
चित्रं नानावचननिवहैश्चेष्ट्यतां मङ्गलेभ्यः
प्रत्यासन्नस्त्वरयातितरां जन्ययात्राप्रवेशः ॥ २ ॥

यावत्संबन्धिनो न परापतन्ति तावद्वत्सया मालत्या नगरदेवतागृहमविघ्नमङ्गलाय गन्तव्यमित्यादिशन्ति भगवतीनिदेशवर्तिनोऽमात्यदाराः । अन्यच्च यथा गृहीतसविशेषमण्डनः प्रतीक्ष्यतामानुयात्रिको जनः ।

कपा० । भवत्वितो मालतीविवाहकर्मसत्वरप्रतीहारशतसंकुलात्प्रदेशादपक्रम्य माधवापकारं प्रत्यभिनिविष्टा भवामि ।

इति निष्क्रान्ता । विष्कम्भकः ।

ततः प्रविशति कलहंसकः ।

कल० । आणत्तम्हि णअरदेवदागब्भघरट्ठिदेण समअरन्देण णाहमाहवेण जहा जाणाहि दाव जत्ताहिमुहं[2] पउत्ता मालदी ण वेत्ति । ता जाव णं आणन्दइस्सं ।

१ निघ्नता. २ एत्तोभिमुहं, इदोमुहं.

आज्ञप्तोऽस्मि नगरदेवतागर्भगृहस्थितेन समकरन्देन नाथमाधवेन यथा जानीहि तावद्यात्राभिमुखं प्रवृत्ता मालती न वेति। तद्यावदेनमानन्दयिष्यामि।

ततः प्रविशतो माधवमकरन्दौ।

माध०। मालत्याः प्रथमावलोकदिवसादारभ्य विस्तारिणो
भूयः स्नेहविचेष्टितैर्मृगदृशो नीतस्य कोटिं पराम्।
अद्यान्तः खलु सर्वथास्य मदनायासप्रबन्धस्य मे
कल्याणं विदधातु वा भगवतीनीतिर्विपर्येतु वा ॥३॥

मक०। वयस्य कथं भगवत्याः सुमेधसो नीतिर्विपर्येष्यति।

कल०। उपसृत्य। णाह दिट्ठिआ वड्ढासि पउत्ता क्खु पत्तोमुहं मालदित्ति।

नाथ दिष्ट्या वर्धसे प्रवृत्ता खल्वितोमुखं मालतीति।

माध०। अपि नाम सत्यम्।

मक०। सखे किमश्रद्दधानः पृच्छसि। न केवलं प्रवृत्ता प्रत्यासन्ना च वर्तते। तथा हि।

अस्माकमेकपद एव मरुद्विकीर्ण-
जीमूतजालरसितानुकृतिर्निनादः।
गम्भीरमङ्गलमृदङ्गसहस्रजन्मा
शब्दान्तरग्रहणशक्तिमपाकरोति ॥ ४ ॥

तदेहि जालमार्गेण पश्यामः। तथा कुर्वन्ति।

कल०। णाह पेक्ख पेक्ख। इमे दाव उप्पडिअराअहंसविब्भमाहिरामचामरसमीरणोव्वेल्लकदलिआवलीतरंगिदुत्ताणगअणङ्गणसरोवरनिरन्तरुद्दण्डपुण्डरीअविब्भमं वहन्तो धवलादवत्तणिवहा दीसन्ति। इमाओ सविलासकवलिदतम्बूलवीडिआपूरिदकवोलमण्डलाभोअव्वइअरक्खलिदमहुरमङ्गलुग्गी-

१ °यासस्य मे सर्वत. २ विदीर्ण for विकीर्ण ३ श्रवण ४ °दुत्ताल.

अबद्धकोलाहलेहिं विविहरअणालंकारकिरणावलीविडम्बिदमहिन्दचावखण्डविच्छेदविच्छुरिदणहत्थलेहिं वारसुन्दरीकदम्बेहिं अज्झासिआ ओक्कणन्तकणअकिङ्किणीजालझणझणझंकारिणीओ करिणीओ । माधवमकरन्दौ सकौतुकं पश्यतः ।

नाथ प्रेक्षस्व प्रेक्षस्व । इमे तावदुत्पतितराजहंसविभ्रमाभिरामचामरसमीरणोद्वेल्लकदलिकावलीतरंगितोत्तानगगनाङ्गनसरोवरनिरन्तरोद्दण्डपुण्डरीकविभ्रमं वहन्तो धवलातपत्रनिवहा दृश्यन्ते । इमाः सविलासकवलितताम्बूलवीटिकापूरितकपोलमण्डलाभोगव्यतिकरस्खलितमधुरमङ्गलोद्गीतबद्धकोलाहलैर्विविधरत्नालंकारकिरणावलीविडम्बितमहेन्द्रचापखण्डविच्छेदविच्छुरितनभःस्थलैर्वारसुन्दरीकदम्बैरध्यासिता उत्क्वणत्कनककिङ्किणीजालझणझणझंकारिण्यः करिण्यः ।

मक० । स्पृहणीयाः खल्वमात्यभूरिवसोर्विभूतयः । तथा हि ।

प्रेङ्खद्भूरिमयूख[1]मेचकचयैरुन्मेषिचाप[2]च्छद-
च्छायासंवलितैर्विवर्तिभिरिव प्रान्तेषु पर्यावृताः ।
व्यक्ताखण्डलकार्मुका इव भवन्त्युच्चित्रचीनांशुक-
प्रस्तारस्थगिता इवोन्मुखमणिज्योतिर्वितानैर्दिशः ॥५॥

कल० । कधं ससंभमाणेक्कपडिहारमण्डलावज्जिदुज्जलकणअकलधोअवत्तविचित्तवेत्तलदापरिक्खित्तरेहारइदमण्डलो दूरदो जेव्व संट्ठिदो परिअणो । एसा अ बहलसिन्दूरणिअरसंज्झाराओवरत्तमुहघोलन्तकन्तणक्खत्तमालाभरणधारिणिं करेणुरअणिं अलंकरन्ती इदो जेव्व कोदूहलु[3]म्मुहसमत्थलोअदीसन्तमणोहरा पण्डुरपरिक्खामदेहसोहा[4] पढमचन्दलेहाविब्भमं वहन्ती[5] किंचि अन्तरं पसरिदा मालदी ।

कथं ससंभ्रमानेकप्रातिहारमण्डलावर्जितोज्ज्वलकनककलधौतपत्रविचित्र-

1 मयूरमचकनिभैः 2 चाप 3 "हलुप्फुल्लमुह" 4 विभाविआणंगवेअणा after सोहा 5 हसंती.

वेत्रलतापरिक्षिप्तरेखारचितमण्डलो दूरत एव संस्थितः परिजनः । एषा च बहलसिन्दूरनिकरसंध्यारागोपरक्तमुखघूर्णत्कान्तनक्षत्रमालाभरणधारिणीं करेणुरजनीमलंकुर्वतीत एव कौतूहलोन्मुखसमस्तलोकदृश्यमानमनोहरा पाण्डुपरिक्षामदेहशोभा प्रथमचन्द्रलेखाविभ्रमं वहन्ती किंचिदन्तरं प्रसृता मालती ।

मक० । वयस्य पश्य पश्य

इयमवयवैः पाण्डुक्षामैरलंकृतमण्डना
कलितकुसुमा बालेवान्तर्लता परिशोषिणी ।
वहति च वरारोहा रम्यां विवाहमहोत्सव-
श्रियमुदयिनीमुद्गाढां च व्यनक्ति मनोरुजम् ॥६॥

कथं निषादिता गजवधूः ।

माध० । सानन्दम् । कथमवतीर्य भगवतीलवङ्गिकाभ्यां समभितः प्रवृत्तैव ।

ततः प्रविशति कामन्दकी मालती लवङ्गिका च ।

काम० । सहर्षमपवार्य ।

विधाता भद्रं नो वितरतु मनोज्ञाय विधये
विधेयासुर्देवाः परमरमणीयां परिणतिम् ।
कृतार्था भूयासं प्रियसुहृदपत्योपयमने
प्रयत्नः कृत्स्नोऽयं फलतु शिवतातिश्च भवतु ॥७॥

माल० । स्वगतम् । केण उण उवाएण संपदं मरणणिव्वाणस्स अन्तरं संभावइस्सं । मरणं पि मन्दभाअधेआणं अहिमदं त्ति दुल्लहं होदि ।

केन पुनरुपायेन सांप्रतं मरणनिर्वाणस्यान्तरं संभावयिष्ये । मरणमपि मन्दभागधेयानामभिमतमिति दुर्लभं भवति ।

लव० । स्वगतम् । अदिकिलम्मिदा क्खु पिअसही एदिणा अणुऊलविप्पलम्भेण ।

1 °सुमप्रातेवान्तर् 2 बालेवार्त्ता 3 सुहृदि यत्नैरभिमतः.

अतिक्रामिता खलु प्रियसख्येतेनानुकूलविप्रलम्भेन ।

प्रविश्य पेट्टालक[1]हस्ता **प्रतीहारी । भअवदि अमच्चो भणादि एदिणा णरिन्दाणुप्पेसिदेण विवाहणेवच्छेण देवदापुरदो अलंकरिदव्वा मालदित्ति ।**

भगवति अमात्यो भणत्येतेन नरेन्द्रानुप्रेषितेन विवाहनेपथ्येन देवतापुरतोलंकर्तव्या मालतीति ।

काम० । युक्तमाहामात्यः । माङ्गलिकं तत्स्थानमतो दर्शय ।

प्रती० । एदं दाव धवलपट्टंसुअचोलअं एदं च उत्तरीअं रत्तवण्णंसुअं इमे अ सव्वाङ्गिआ आहरणसंजोआ अअं च मोत्तिआहारो चन्दणं सिदकुसुमापीडो अ ।

एतत्तावद्धवलपट्टांशुकचोलकमेतच्चोत्तरीयं रक्तवर्णांशुकमिमे च सर्वाङ्गिका आभरणसंयोगा अयं च मुक्तिकाहारश्चन्दनं सितकुसुमापीडश्च ।

काम० । अपवार्य । **रमणीयं हि वत्समकरन्दमवलोकयिष्यति मदयन्तिका ।** प्रकाशम् । गृहीत्वा । **भवत्वेवमित्युच्यताममात्यः ।**

प्रती० । तहा । इति निष्क्रान्ता । तथा ।

काम० । लवङ्गिके प्रविश त्वमभ्यन्तरं वत्सया सह ।

लव० । अध भअवदी उण कहिं । अथ भगवती पुनः क्व ।

काम० । अहमपि तावद्विविक्तेऽलंकरणरत्नानां प्राशस्त्यं शास्त्रतः परीक्षिष्ये । इति निष्क्रान्ता ।

माल० । स्वगतम् । **लवङ्गिआमेत्तपरिवारम्हि संवुत्ता ।**

लवङ्गिकामात्रपरिवारास्मि संवृत्ता ।

लव० । एदं देवदामन्दिरदुवारं पविसम्ह । इति प्रविशतः ।

एतद्देवतामन्दिरद्वारं प्रविशावः ।

मक० । वयस्य इतः स्तम्भापवारितौ तिष्ठावः । तथा कुरुतः ।

[1] पेटक.

लव० । सहि अअं अङ्गराओ इमाओ कुसुममालाओ ।

३३ सखि अयमङ्गराग इमाः कुसुममालाः ।

माल० । तदो किं । ततः किम् ।

लव० । सहि इमस्सिं पाणिग्गहणमङ्गलारम्भे कल्लाणसंपत्ति-
३६णिमित्तं देवदाओ पूजेहि त्ति अम्बाए अणुप्पेसिदासि ।

सखि अस्मिन्पाणिग्रहणमङ्गलारम्भे कल्याणसंपत्तिनिमित्तं देवताः पूजये-त्यम्बयानुप्रेषितासि ।

३९ माल० । कीस दाणिं दारुणसमारम्भदेव्वदुव्विलासपरिणाम-दुक्खणिद्दज्झमाणसं पुणो पुणो मम्मच्छेददूसहं[1] मं मन्दभाइणिं दूमावेसि ।

४२ किमिदानीं दारुणसमारम्भदेवदुर्विलासपरिणामदुःखनिर्दग्धमानसां पुनः पुनर्मर्मच्छेददुःसहं मां मन्दभागिनीं दुनोषि ।

लव० । अह किं सि वत्तुकामा । अथ किमसि वक्तुकामा ।

४५ माल० । जं दाणिं दुल्लहाहिणिवेसमणोरहाविसंवदन्तभाअ-धेओ जणो मन्तेदि ।

यदिदानीं दुर्लभाभिनिवेशमनोरथविसंवदद्भागधेयो जनो मन्त्रयते ।

४८ मक० । सखे श्रुतम् ।

माध० । श्रुतमसंतोषस्तु हृदयस्य ।

माल० । लवङ्गिकां परिष्वज्य । परमत्थबहिणि पिअसहि लव-
५१ङ्गिए एसा दाणिं दे पिअसही अणाहा मरणे वट्टमाणा आगब्भ-
णिग्गमणिरन्तरोवआरोवरूढवीसम्भसरिसं परिस्सइअ पत्थे-
दि जइ दे अहं अणुवट्टणीआ तदो मं हिअएण धारअन्ती स-
५४मग्गसोहग्गलच्छीपरिग्गहेक्कमङ्गलं माहवसिरिणो मुहारविन्दं
आणन्दमसिणं अवलोअइस्ससि । इति रोदिति ।

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१ णिव्वेद.

परमार्थभगिनि प्रियसखि लवङ्गिके एषेदानीं ते प्रियसख्यनाथा मरणे
५७ वर्तमानागर्भनिर्गमनिरन्तरोपकारोपरूढविस्रम्भसदृशं परिष्वज्य प्रार्थयते यदि
तेऽहमनुवर्तनीया ततो मां हृदयेन धारयन्ती समग्रसौभाग्यलक्ष्मीपरिग्रहै-
कमङ्गलं माधवश्रियो मुखारविन्दमानन्दमसृणमवलोकयिष्यसि ।

६० माध० । वयस्य मकरन्द

म्लानस्य जीवकुसुमस्य विकासनानि
संतर्पणानि सकलेन्द्रियमोहनानि ।
आनन्दनानि हृदयैकरसायनानि
दिष्ट्या मयाप्यधिगतानि वचोऽमृतानि ॥ ८ ॥

माल० । जहा तस्स जीविदप्पदाइणो जणस्स अवासिदत्ति मं
सुणिअ संतप्पमाणस्स तं तहाविहं सरीररअणं ण परिहीअदि
३ जधा अ लोअन्तरगदं पि मं उद्दिसिअ सो जणो सुमरणसंकधा-
मेत्तपरिसेसं कालन्तरे लोअजत्तं ण सिढिलेदि तहा करेसु ।
एवं जेव्व पिअसहीए पसादादो मालदी किदत्था भोदि ।

६ यथा तस्य जीवितप्रदायिनो जनस्यावासितेति मां श्रुत्वा संतप्यमानस्य
तत्तथाविधं शरीररत्नं न परिहीयते यथा च लोकान्तरगतामपि मामुद्दिश्य
स जनः स्मर[1]णसंकथामात्रपरिशेषां कालान्तरे लोकयात्रां न शिथिलयति तथा
९ कुरुष्व । एवमेव प्रियसख्याः प्रसादान्मालती कृतार्था भवति ।

मक० । हन्त अतिकरुणं प्रस्तुतम् ।

माध० । नैरा[2]श्यकातरधियो हरिणेक्षणायाः
श्रुत्वा निकामकरुणं च मनोहरं च ।
वात्सल्यमोहपरिदेवितमुद्वहामि
चिन्ता[3]विषादविपदं च महोत्सवं च ॥ ९ ॥

लव० । अइ पडिहदं दाणिं दे अमङ्गलं । ण अदो वि अं[4]वरं
सुणिस्सं । अयि प्रतिहतमिदानीं तेऽमङ्गलम् । नातोऽप्यपरं श्रोष्यामि ।

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१ संस्मरणकथा २ वैराग्य° ३ चिंतावसान, चिंतावसाद ४ अधिअं.

माल०। सहि पिअं क्खु तुम्हाणं मालदीजीविदं ण उण मालदी । सखि प्रियं खलु युष्माकं मालतीजीवितं न पुनर्मालती ।

लव०। किं एव्वं भणिदं भोदि । किमेवं भणितं भवति ।

माल० । आत्मानं निर्दिश्य । **जेण पच्चासाणिबन्धणेहिं[1] वअणसंविहाणएहिं जीआविअ इमं महाबीभच्छारम्भं अणुभाविदम्हि। संपदं उण मणोरहो मे एसो जेव्व जं तस्स देवस्स परेकेरअत्तणेण[2] अणवरद्धं अत्ताणअं परिच्चइस्सं त्ति । ता इमस्सि पओअणे पिअसही मे अपरिपन्थिणी होदु** । इति पादयोः पतति ।

येन प्रत्याशानिबन्धनैर्वचनसंविधानकैर्जीवयित्वेमं महाबीभत्सारम्भमनुभावितास्मि । सांप्रतं पुनर्मनोरथो मे एष एव यत्तस्य देवस्य परकीयत्वेनानपराद्धमात्मानं परित्यक्ष्यामीति । तदस्मिन्प्रयोजने प्रियसखी मेऽपरिपन्थिनी भवतु ।

माध०। सैषा सीमा स्नेहस्य । लवङ्गिका माधवं संज्ञया समाह्वयति ।

मक०। वयस्य उपसृत्य लवङ्गिकास्थाने तिष्ठ ।

माध०। परवानस्मि साध्वसेन ।

मक०। इयमेव नेदीयसां[3] प्रकृतिरभ्युदयानाम्।

माधवः स्वैरं लवङ्गिकास्थाने तिष्ठति ।

माल०। सहि करेहि अणुऊलदाए पसादं ।

सखि कुर्वनुकूलतया प्रसादम् ।

**माध०। सरले साहसरागं परिहर रम्भोरु मुञ्च संरम्भम्।
विरसं विरहायासं सोढुं तव चित्तमसहं मे ॥१०॥**

माल०। अलङ्घणीओ दे मालदीप्पणामो ।

अलङ्घनीयस्ते मालतीप्रणामः ।

१ अण्णजण after जेण° २ परोक्खगुणसंकित्तणेण ३ नेदीयसी

माघ० । सहर्षम् ।

किं वा भणामि विच्छेददारुणायासकारिणि ।
कामं कुरु वरारोहे देहि मे परिरम्भणम् ॥ ११ ॥

माल० । सहर्षम् । कधं अणुगहीदम्हि । उत्थाय । इअमालिङ्गामि । दंसणं उण पिअसहीए बाहुप्पीडेण[1] णिरुद्धं ण लब्भीअदि । आलिङ्ग्य सानन्दम् । सहि कठोरकमलगब्भपम्हलो अण्णारिसो जेव्व दे अज्ज णिव्वावेदि मं सरीरप्फंसो । सास्रम् । किं च । मउलिविणिवेसिदअली मह वअणेण विण्णवेहि तं जणं ण मए मन्दभाइणीए विअसन्तपुण्डरीअलच्छीविलासहारिणो मुह[2]चन्दमण्डलस्स दे सच्छन्ददंसणेण संभाविदो चिरं लोअणमहूसवो । मुहामणोरहेहिं अ आविरदाविअम्भमाणदुव्वारुव्वेअव्वइअरुव्वत्तमाणबन्धणं धारिअं हिअअं । गमिआ अ वारं वारं सविसेसदूसहारम्भदूमाविअसहीअणा सरीरसंदावा । कधं वि अदिवाहिदा अ चन्दादवमलअमारुदप्पमुहा अणत्थपरंपरा । संपदं उण णिरासम्हि संवुत्तेति । तुए वि पिअसहि सव्वदा सुमरिदव्वम्हि । एसा अ सिरिमाहवसहत्थणिम्माणमणुहरा वउलमाला मालदीणिव्विसेसं पिअसहीए दट्ठव्वा सव्वधा हिअए धारणीएत्ति । स्वकण्ठादपनीय माधवस्य हृदि विन्यस्यन्ती सहसापसृत्य साध्वसोत्कम्पं नाटयति ।

कथमनुगृहीतास्मि । इयमालिङ्गामि । दर्शनं पुनः प्रियसख्या बाष्पोत्पीडेन निरुद्धं न लभ्यते । सखि कठोरकमलगर्भपक्ष्मलोन्यादृश एव तेऽद्य निर्वापयति मां शरीरस्पर्शः । किं च । मौलिविनिवेशिताञ्जलिर्मम वचनेन विज्ञापय तं जनं न मया मन्दभाग्यया विकसत्पुण्डरीकलक्ष्मीविलासहारिणो मुखचन्द्रमण्डलस्य ते स्वच्छन्ददर्शनेन संभावितश्चिरं लोचनमहोत्सवः मुधामनोरथैश्चाविरतविजृम्भमाणदुर्वारोद्वेगव्यतिकरोद्वर्तमानबन्धनं धारितं हृदयम् । गमिताश्च वारं वारं सविशेषदुःसहारम्भदावितसखीजनाः शरीरसंतापाः ।

१ बाह्वापीडेण २ संपुण्णचंदमंडलाहिरामस्स मुहस्स.

२४कथमप्यतिवाहिता च चन्द्रातपमलयमारुतप्रमुखानर्थपरंपरा । सांप्रतं पुनर्निराशास्मि संवृत्तेति । त्वयापि प्रियसखि सर्वदा स्मर्तव्यास्मि । एषा च श्रीमाधवस्वहस्तनिर्माणमनोहरा बकुलमाला मालतीनिर्विशेषं प्रियसख्या
२७द्रष्टव्या सर्वथा हृदये धारणीयेति ।

माध० । अपवार्य । **हन्त ।**

> **एकीकृतस्त्वचि**[1] **निषिक्त**[2] **इवावपीड्य**
> **निर्भुग्नपीनकुचकुड्मलयानया मे ।**
> **कर्पूरहारहरिचन्दनचन्द्रकान्त—**
> **निःस्यन्दशैवलमृणालहिमादिवर्गः ॥ १२ ॥**

माल० । स्वगतम् । **अहो लवङ्गिआए मालदी विप्पलद्धा ।**

अहो लवङ्गिकया[3] मालती विप्रलब्धा ।

३ **माध० । अयि स्वचित्तवेदनामात्रनिवेदिनि परव्यथानभिज्ञे**[4] **इयमुपालभ्यसे ।**

> **उद्दामदेहपरिदाहमहाज्वराणि**
> **संकल्पसंगमविनोदितवेदनानि**[5] **।**
> **त्वत्स्नेहसंविदवलम्बितजीवितानि**
> **किं वा मयापि न दिनान्यतिवाहितानि ॥ १३ ॥**

लव० । सहि उवालम्भणिज्जेव उवालद्धासि ।

सखि उपालम्भनीयैवोपालब्धासि ।

३ **कल० । अहो सरसरमणीअदा संविहाणस्स ।**

अहो सरसरमणीयता संविधानस्य ।

मक० । महाभागे एवमेतत् ।

> **त्वं वत्सलेति कथमप्यवलम्बितात्मा**
> **सत्यं जनोऽयमियतो दिवसाननैषीत् ।**

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१ °स्त्वांते २ निषक्त ३ लवंगकाया मालतोविप्रलभप्रसादः ४ °चित्तवेदना° ५ निवेदितवेदनानि.

आबद्धकङ्कणकरप्रणयप्रसाद—
मासाद्य नन्दतु चिराय फलन्तु कामाः ॥ १४ ॥

लव० । महाणुभाव हिअए वि अप्पडिहदसअंगाहसाहसो अअं जणो किं दाणिं कङ्कणाभरणं करं विआरेदि ।

महानुभाव हृदयेऽप्यप्रतिहतस्वयंग्रहसाहसोऽयं जनः किमिदानीं कङ्कणाभरणं करं विचारयति ।

माल० । हा हदम्हि । कण्णआअणविरुद्धं किं पि एसा उवण्णस्सदि ।

हा हतास्मि कन्यकाजनविरुद्धं किमप्येषोपन्यस्यति ।

प्रविश्य कामन्दकी । पुत्रि कातरे किमेतत् । मालती कम्पमाना कामन्दकीमालिङ्गति ।

काम० । तस्याश्चिबुकमुन्नमय्य

पुरश्चक्षूरागस्तदनु मनसोऽनन्यपरता
तनुग्लानिर्यस्य त्वयि समभवद्यत्र च तव ।
युवा सोऽयं प्रेयानिह सुवदने मुञ्च जडतां
विधातुर्वैदग्ध्यं विलसतु सकामोस्तु मदनः ॥ १५ ॥

लव० । भअवदि कसणचउद्दसीरअणीमसाणसंचारणिव्वात्तिदविसमव्ववसाअणिव्वाविअचण्डपासण्डपअण्णदोद्दण्डसाहसो साहसिओ क्खु एसो । अदो पिअसही उक्कम्पिदा ।

भगवति कृष्णचतुर्दशीरजनीश्मशानसंचारनिर्वर्तितविषमव्यवसायनिर्वापितचण्डपाखण्डप्रचण्डदोर्दण्डसाहसः साहसिकः खल्वेषः । अतः प्रियसख्युत्कम्पिता ।

मक० । स्वगतम् । साधु लवङ्गिके साधु । अवसरे खल्वनुरागोपकारयोर्गरीयसोरुपन्यासः ।

माल० । हा ताद हा अम्ब । हा तात हा अम्ब ।

कामं० । वत्स माधव ।

माध० । आज्ञापय ।

१२ कामं० । इयमशेषसामन्तमस्तकोत्तंसपरागरञ्जितचरणाङ्गुलेरमात्यभूरिवसोरेकमपत्यरत्नं मालती भगवता सदृशसंयोगरसिकेन वेधसा मन्मथेन मया च तुभ्यं दीयते । इति रोदिति ।

१५ मक० । फलितं नस्तर्हि भगवतीपादप्रसादेन ।

माध० । तत्किमिति बाष्पायितं भगवत्या ।

कामं० । चीवराञ्चलेन नेत्रे प्रमृज्य । विज्ञापयामि कल्याणिनम् ।

१८ माध० । नन्वाज्ञापय ।

कामं० । परिणतिरमणीयाः प्रीतयस्त्वद्विधाना-
मह[1]मपि तव मान्या हेतुभिस्तैश्च तैश्च ।
तदिह सुवदनायां तात मत्तः परस्ता-
त्परिचयकरुणा[2]यां सर्वथा मा विरंसीः ॥ १६ ॥

इति नन्तुमिच्छति ।

माध० । वारयन् । अहो वात्सल्यादतिक्रामति प्रसङ्गः ।

३ मक० । भगवति

श्लाघ्यान्वयेति नयनोत्सवकारिणीति
निर्व्यूढसौहृदभरेति गुणोज्ज्वलेति ।
एकैकमेव हि वशीकरणं गरीयो
युष्माकमेवमियमित्यथ किं ब्रवीमि ॥ १७ ॥

कामं० । वत्स माधव ।

माध० । आज्ञापय ।

३ कामं० । वत्से मालति ।

१ वयं २ करुणाया..

माल० । आणवेदु भअवदी । आज्ञापयतु भगवती ।

काम० । प्रेयो मित्रं बन्धुता वा समग्रा
सर्वे कामाः शेवधिर्जीवितं वा ।
स्त्रीणां भर्ता धर्मदाराश्च पुंसा-
मित्यन्योन्यं वत्सयोर्ज्ञातमस्तु ॥ १८ ॥

मक० । अथ किम् ।

लव० । जधा तुम्हे आणवेध । यथा यूयमाज्ञापयथ ।

काम० । वत्स मकरन्द त्वमनेनैव वैवाहिकेन मालतीनेपथ्येन प्रसाधितः[1] परिणाययात्मानम् । इति पेटालकमर्पयति ।

मक० । यथाज्ञापयति भगवती । यावदितश्चित्रजवनिकामन्तर्धाय नेपथ्यं धारयामि । तथा करोति ।

माध० । भगवति सुलभबहु[2]नर्थमतिसंकटमिदं वयस्यस्य ।

काम० । आः कस्त्वमस्यां चिन्तायाम् ।

माध० । एवं भगवत्येव जानाति ।

प्रविश्य मकरन्दः । विहसन् । वयस्य मालत्यस्मि । सर्वे सकौतुकं पश्यन्ति ।

माध० । मकरन्दं परिष्वज्य सोपहासम् । भगवति कृतपुण्य एव नन्दनो यः प्रियामीदृशीं कामयिष्यते ।

काम० । वत्सौ मालतीमाधवौ इतो निर्गत्य वृक्षगहनेन गम्यतामुद्वाहमङ्गलार्थमस्माद्विहारिकायाः पश्चादुद्यानवाटः । सु[3]विहितं तत्र वैवाहिकं द्रव्यजातमवलोकितया । भूयश्च

गाढोत्कण्ठकठोरकेरलवधूगण्डावपाण्डुच्छदै-
स्ताम्बूलीपटलैः पिनद्धफलितव्यानम्रपूगद्रुमाः ।

१ °नेपथ्येनापवारितः प्रवर्तस्व परिणयाय आत्मनः २ सुलभमपि वञ्चनं ब° ३ संनिहितं, संविहितं.

कङ्कोलीफलजग्धिमुग्धविकिरव्याहारिणस्तद्भुवो
भागाः प्रेङ्खितमातुलुङ्गवृतयः प्रेयो विधास्यन्ति वाम् ॥ १९॥

गत्वा च तत्रैव मकरन्दमदयन्तिकागमनं यावत्स्थातव्यम्।

माध०। सहर्षम्। कल्याणावतंसा हि कल्याणसंपदुपरिष्टाद्भवति।

कल०। दिट्ठिआ एव्वं पि णो भविस्सदि।

दिष्ट्या एवमपि नो भविष्यति।

मक०। कथं संदेह एवात्र भवतः।

लव०। सुदं पिअसहीए। श्रुतं प्रियसख्या।

काम०। वत्स मकरन्द भद्रे लवङ्गिके इत इतः प्रतिष्ठामहे।

माल०। सहि तुए वि गन्तव्वं। सखि त्वयापि गन्तव्यम्।

लव०। विहस्य। संपदं क्खु अम्हे एत्थ उवराम[1]।

सांप्रतं खलु वयमत्रावशिष्यामहे।

इति निष्क्रान्ताः कामन्दकीलवङ्गिकामकरन्दाः।

माध०। अयमहमिदानीम्।

आमूलकण्टकितकोमलबाहुनाल-
मार्द्राङ्गुलीदलमनङ्गनिदाघतप्तः।
अस्याः करेण करमाकलयामि कान्त-
मारक्तपङ्कजमिव द्विरदः सरस्याः ॥ २० ॥

इति निष्क्रान्ताः सर्वे।

॥ चोरिकाविवाहो[2] नाम षष्ठोऽङ्कः ॥

१ उवचरामो, तुवरामो, अवसरामो २मालत्युपहारो; मालतीस्वयंवरो.

॥ सप्तमोऽङ्कः ॥

ततः प्रविशति बुद्धरक्षिता ।

बुद्ध० । अम्महे सुसिलिट्ठमालदीणेवच्छलच्छीविप्पलद्धणन्दणकिदकरग्गहो अमच्चभूरिवसुमन्दिरे भअवदीवअणसंविहाणेहिं[1] खेमेण गोवाइदो मअरन्दो । अज्ज अम्हे पि णन्दणावासं उवगदा । तदो भअवदी णन्दणमापुच्छिअ गदा आवसहं । अअं च णववहूघरप्पवेसविरइदाकालकोमुदीमहूसवप्पउत्तिपज्जाउलासेसपरिअणो पदोसो अणुऊलइस्सदि अज्ज णो ववसिदं । संपदं तुवरन्तकामो कामिणिं कामेदुं बहुसो सपादवन्दणं अब्भत्थिअ पुणो वि बलामोडिअ अहिद्दवन्तो मअरन्देण णिट्ठुरं पडिहदो जामादा । तदो सो क्खु अधिअवेलक्खखलन्तअक्खरो रोसणिब्भरदुःक्खिदो मदप्पप्फुरन्तणअणो ण मे संपदं तुए कोमारबन्धईए पओअणं त्ति ससवहं पइण्णं काउण वासभवणादो णिग्गदो त्ति । एदिणा पसङ्गेण मदअन्तिअं आणीअ मअरन्देण सह संजोजइस्सं ।

इति निष्क्रान्ता ।

अम्महे सुश्लिष्टमालतीनेपथ्यलक्ष्मीविप्रलब्धनन्दनकृतकरग्रहोऽमात्यभूरिवसुमन्दिरे भगवतीवचनसंविधानैः क्षेमेण गोपायितो मकरन्दः । अद्य वयमपि नन्दनावासमुपगताः । ततो भवगती नन्दनमापृच्छ्य गतावसथम् । अयं च नववधूगृहप्रवेशविरचिताकालकौमुदीमहोत्सवप्रवृत्तिपर्याकुलाशेषपरिजनः प्रदोषोऽनुकूलयिष्यत्यद्य नो व्यवसितम् । सांप्रतं त्वरमाणकामः कामिनीं कामयितुं बहुशः सपादवन्दनमभ्यर्थ्य पुनरपि बलात्कारेणाभिद्रवन्मकरन्देन निष्ठुरं प्रतिहतो जामाता । ततः स खल्वधिकवैलक्ष्यस्खलदक्षरो रोषनिर्भरदुः-

१ °ह्वाणेण.

खितो मदप्रस्फुरन्नयनो न मे सांप्रतं त्वया कौमारबन्धक्या प्रयोजनमिति सशपथं प्रतिज्ञां कृत्वा वासभवनान्निर्गत इति । एतेन प्रसङ्गेन मदयन्तिका-
२४ मानीय मकरन्देन सह संयोजयिष्ये ।

प्रवेशकः ।

ततः प्रविशति शय्यागतो मालतीवेषो मकरन्दो लवङ्गिका च ।

२७ **मक० । लवङ्गिके अपि नाम बुद्धरक्षितासंक्रान्ता भगवतीनीतिर्विजेष्यते[1] ।**

लव० । को संदेहो महाभाअस्स । किं बहुणा जहा एसो
३० **मञ्जीरसद्दो सुणीअदि तहा जाणामि[2] तेण ववदेसेण आणीदा बुद्धरक्खिदाए मदअन्तिआ त्ति । ता उत्तरीआववारिदो पसुत्तलक्खणो[3] चिट्ठ ।** मकरन्दस्तथा करोति ।

३३ कः संदेहो महाभागस्य । किं बहुना यथैष मञ्जीरशब्दः श्रूयते तथा जानामि तेन व्यपदेशेनानीता बुद्धरक्षितया मदयन्तिकेति । तदुत्तरीयापवारितः प्रसुप्तलक्षणस्तिष्ठ ।

३६ ततः प्रविशति मदयन्तिका बुद्धरक्षिता च ।

मद० । सहि सच्चं जेव्व परिकोविदो मे भादा मालदीए ।
सखि सत्यमेव परिकोपितो मे भ्राता मालत्या ।

३९ **बुद्ध० । अध इं ।** अथ किम् ।

मद० । अहो अच्चाहिदं । ता एहि वामसीलं मालदिं णिब्भच्छेम्ह । परिक्रामतः ।

४२ अहो अत्याहितम् । तदेहि वामशीलां मालतीं निर्भर्त्सयावः ।

बुद्ध० । इदं वासभवणदुवारं । प्रविशतः । इदं वासभवनद्वारम् ।

मद० । सहि लवङ्गिए जाणीअदि पसुत्ता दे पिअसही त्ति ।

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१ °तिर्न विपर्येष्यते; °तिः संपद्यते २ तर्केमि ३ °लक्खेण.

सखि लवङ्गिके ज्ञायते प्रसुप्ता ते प्रियसखीति ।

लव० । एहि मा णं पडिबोधेहि जदो एसा चिरं दुम्मणाअन्ती दाणिं जेव्व ईस मण्णुं उज्झिअ पसुत्तेत्ति । तदो सणिअं इध जेव्व स[1]अणुद्धन्ते उवविस ।

एहि मैनां प्रतिबोधय यत एषा चिरं दुर्मनायमानेदानीमेवेषन्मन्युमुज्झित्वा प्रसुप्तेति । ततः शनैरिहैव शयनोर्ध्वान्त उपविश ।

मद० । तथा कृत्वा । **सहि दुम्मणाअदि इअं वामसीला ।**

सखि दुर्मनायत इयं वामशीला ।

लव० । कहं णाम णववहूविस्सम्भणोवाअजाणअं लडहं विअड्ढमहुरभासिणं ससिणेहं अरोसणं अ दे भादरं भत्तारं समासादिअ सही ण दुम्मणाइस्सदि ।

कथं नाम नववधूविस्रम्भणोपायज्ञातारं मनोहरं विदग्धमधुरभाषिणं सस्नेहमरोषणं च ते भ्रातरं भर्तारं समासाद्य सखी न दुर्मनायिष्यते ।

मद० । बुद्धरक्खिदे पेक्ख विप्पदीअं अम्हे वि उवालम्भीआमो । बुद्धरक्षिते प्रेक्षस्व विप्रतीपं वयमपि उपालभ्यामहे ।

बुद्ध० । विप्पदीअं ण वा विप्पदीअं । विप्रतीपं न वा विप्रतीपम् ।

मद० । कधं विअ । कथमिव ।

बुद्ध० । जं दाव चलणपडिदो भत्ता ण बहुमाणिदो एत्थ लज्जादोसेण एसो जणो उआलम्भणिज्जो । जं पिअसहि णववहूविरुद्धर[2]हसोवक्कमक्खलणवेलक्खविच्छ[3]डिदमहाणुभावत्तणस्स भादुणो दे वाआगदं किं वि अपरिट्ठाणं तेण तुम्हेत्ति । किं च । कुसुमसधर्माणो हि योषितः सुकुमारोपक्रमाः । तास्त्वनधिगतविश्वासैः प्रसभमुपक्रम्यमाणाः सद्यः संप्रयोगविद्वेषिण्यो भवन्ति । एवं किल कामसुत्तआरा आमणन्ति ।

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१ सअणीअद्धन्ते, सअणद्धम्मि २ साहसो° ३ विच्छान्दिअ, विम्भट्ठिय.

यत्तावच्चरणपतितो भर्ता न बहुमानितोऽत्र लज्जादोषेणैष जन उपालम्भनीयः । यत्प्रियसखि नववधूविरुद्धरभसोपक्रमस्खलनवैलक्ष्यविच्छर्दितमहानुभावत्वस्य भ्रातुस्ते वाचागतं किमप्यपरिस्थानं तेन यूयमिति । कुसुम॰ इत्यादि । एवं किल कामसूत्रकारा आमनान्ति ।

लव॰ । सास्रम् । घरे घरे पुरिसा अम्मकाओ समुव्वहन्ति ण क्खु को वि लज्जापराधीणं अणवरद्धं मुद्धलडहसहावं कुलकुमारीअणं पहवामि त्ति वाआणलेण पज्जालेदि । एदे क्खु दे हिअअसल्लाणिक्खेवा आमरणं संभरिज्जन्तदूसहा पदिघरणिवासवेरग्गकारिणो महापरिभवा जाणं कदे इत्थिआजम्मलाहं जुगुच्छन्ति बान्धवा ।

गृहे गृहे पुरुषाः कुलकन्यकाः समुद्वहन्ति न खलु कोपि लज्जापराधीनमनपराद्धं मुग्धसुकुमारस्वभावं कुलकुमारीजनं प्रभवामीति वाचानलेन प्रज्वालयति । एते खलु ते हृदयशल्यनिक्षेपा आमरणं संस्मर्यमाणदुःसहाः पतिगृहनिवासवैराग्यकारिणो महापरिभवा येषां कृते स्त्रीजन्मलाभं जुगुप्सन्ते बान्धवाः ।

मद॰ । बुद्धरक्खिदे अदिदुम्मिदा पिअसही लवङ्गिआ । महन्तो को वि मे भादुणा वाआवराधो कदो ।

बुद्धरक्षिते अतिदूना प्रियसखी लवङ्गिका । महान्कोऽपि मे भ्रात्रा वाचापराधः कृतः ।

बुद्ध॰ । अध इं । सुदं अम्हेहिं जधा ण मम तुए संपदं कोमारबन्धईए पओअणं त्ति ससपहं पइण्णं काउण वासभवणादो गदो । अथ किम् । श्रुतमस्माभिर्यथा न मम त्वया सांप्रतं कौमारबन्धक्या प्रयोजनमिति सशपथं प्रतिज्ञां कृत्वा वासभवनाद्गतः ।

मद॰ । कर्णौ पिधाय । अहो अदिक्कमो । अहो पमादो । सहि

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१ °पसाहणं २ पहरामीति ३ अमरणं.

९३लवङ्गिए असमत्थम्हि दे मुहं पि संपदं दंसिदुं तधावि पहवामि
त्ति किं पि मन्तइस्सं ।

अहो अतिक्रमः । अहो प्रमादः । सखि लवङ्गिके असमर्थास्मि ते मुख-
९६मपि सांप्रतं दर्शयितुं तथापि प्रभवामीति किमपि मन्त्रयिष्ये ।

लव० । साधीणो दे अअं जणो । स्वाधीनस्तेऽयं जनः ।

मद०। चिट्ठदु जेव्व मह भादुणो दुस्सीलदा अवरिट्ठाणं
९९अ । तुम्हेहिं ईदिसो वि संपदं जधाचित्तमणुवत्तणीओ जेण
भत्ता एसो त्ति । अण्णं च । तुम्हे इमस्स अणहिजादक्खराहि-
क्खेवोवालम्भदूसणस्स जं मूलं तं ण आणध ।

१०२ तिष्ठत्वेव मम भ्रातुर्दुःशीलतापरिस्थानं च । युष्माभिरीदृशोऽपि सांप्रतं
यथाचित्तमनुवर्तनीयो येन भर्तैष इति । अन्यच्च । यूयमस्यानभिजाताक्षराधि-
क्षेपोपालम्भदूषणस्य यन्मूलं तन्न जानीथ ।

१०५ लव० । कधं वाआमन्तिदं[1] वि ण जाणीमो ।

कथं वाचामन्त्रितमपि न जानीमः ।

मद० । जं दाणिं तस्सिं महाणुभावे माहवे किं पि किल
१०८मालदीए तारामेत्तअं आसी तहिं सव्वलोअस्स अदिभूमिं गदो
पवादो । तं क्खु एदं विअम्भदि[2] । ता पिअसहि जधा एस
भत्तुणो अवक्खाहिणिवेसो[3] णिरवसेसं हिअआदो उद्धरीअदि[4]
१११तधा करेध । अण्णधा महादोसो त्ति जाणिदं भोदु । णिक्कम्प-
दारुणा अम्मकाओ दूमावेन्ति हिअअं मणुस्साणं ईदिसादो दु-
रभिसङ्गादो त्ति । मा णं भणिस्सध मदअन्तिआए कधिदं त्ति ।

११४ यदिदानीं तस्मिन्महानुभावे माधवे किमपि किल मालत्यास्तारामैत्र-
कमासीत्तत्र सर्वलोकस्यातिभूमिं गतः प्रवादः । तत्खल्विदं विजृम्भते । तत्प्रि-
यसखि यथैष भर्तुरपेक्षाभिनिवेशो निरवशेषं हृदयादुद्ध्रियते तथा कुरुत ।
११७अन्यथा महादोष इति ज्ञातं भवतु । निष्कम्पदारुणाः कन्यका दुन्वन्ति हृदयं

१ वाया गयं २ वियंभिदं ३ अक्खरा°, अधिक्खेवा° ४ ओसरीअदि.

मनुष्याणामीदृशाद्दुराभिसङ्गादिति । मैनां भणिष्यथ मदयन्तिकया कथितमिति।

लव० । अइ असावधाणे असंबद्धलोअप्पवादमोहिदे अवेहि ण तुए सह जम्पिस्सं ।

आयि असावधाने असंबद्धलोकप्रवादमोहिते अपेहि न त्वया सह जल्पिष्यामि ।

मद० । सहि पसीद पसीद । अह वा ण तुम्हे अफुडं भणिदाओ चिट्ठध । किं च । अम्हे सच्चं जेव्व माहवेक्कमअजीअलोअं मालदिं जाणीमो । केण वा कठोरकेदईगब्भविब्भमावअवदोब्बल्लणिव्वहिदसुंदरत्तणविसेसं माहवसहत्थणिम्माविदबउलावलीविरइदकण्ठावलम्बमेत्तसंधारिदजीवणं मालदीए माहवस्स अ पभादचन्दमण्डलावाण्डुरपरिक्खामरमणीअदंसणं ण विभाविदं सरीरं । किं च । तद्दिअसे कुसुमाअरुज्जाणपरेन्तरच्छामुहसमागमे सविब्भमुल्लासिदकोदूहलुप्फुल्लपसरन्तणअणुप्पलबहलविलासमसिणसंचारचारुतारआविराअन्ताविब्भमा अणङ्गणट्टाआरिअसव्वाआरोवदेसणिम्मविअविअड्ढमुद्धमहुरा तुए वि ण णिरूविदा इमाणं दिट्ठिसंभेदा । किं अ । मम भादुणो दाणवुत्तन्तं सुणिअ तक्खणुच्छालिदगम्भीरावेअव्वइअरमिलाअन्तदेहसोहाणं उव्वत्तमाणमूलं विअ ण लक्खिदं हिअअं । किं अ । एदं पि अवरं सुमरिदं मए ।

सखि प्रसीद प्रसीद । अथवा न यूयमस्फुटं भणितास्तिष्ठथ । किं च । वयं सत्यमेव माधवैकमयजीवलोकां मालतीं जानीमः । केन वा कठोरकेतकीगर्भविभ्रमावयवदौर्बल्यानिर्वाहितसुन्दरत्वविशेषं माधवस्वहस्तनिर्मितबकुलावलीविरचितकण्ठावलम्बमात्रसंधारितजीवनं मालत्या माधवस्य च प्रभातचन्द्रमण्डलापाण्डुरपरिक्षामरमणीयदर्शनं न विभावितं शरीरम् । किं च । तद्दिवसे कुसुमाकरोद्यानपर्यन्तरथ्यामुखसमागमे सविभ्रमोल्लासितकौतूहलोत्फुल्लप्रसरन्नयनोत्पलबहलविलासमसृणसंचारचारुतारकाविराजमानविभ्रमा अनङ्गनाट्याचार्यसर्वाकारोपदेशनिर्मितवैदग्ध्यमुग्धमधुरास्त्वयापि न निरूपिता अन-

योर्दृष्टिसंभेदाः । किं च । मम भ्रातुर्दानवृत्तान्तं श्रुत्वा तत्क्षणोच्छलितगम्भी-
रावेगव्यतिकरम्लायमानदेहशोभयोरुद्वर्तमानमूलमिव न लक्षितं हृदयम् । किं
१४७ च । एतदप्यपरं स्मृतं मया ।

लव० । किं दाणिं अवरं । किमिदानीमपरम् ।

मद० । जं मम तस्स जीविदप्पदाइणो महाणुभावस्स चेअ-
१५० णापडिलम्भपिआणिवेदिआए मालदीए भअवदीविअड्ढवअणो-
वण्णासबोधिदेण[1] हिअअं जीविदं अ माहवेण पारितोसिअत्त-
णेण सअंगाहसाहसे णिउत्तं । अह अ लवङ्गिए तहिं तुए जेव्व
१५३ भणिदं पडिच्छिदो क्खु णो पिअसहीए अअं पसादो त्ति ।

यन्मम तस्य जीवितप्रदायिनो महानुभावस्य चेतनाप्रतिलम्भप्रियनिवेदि-
काया मालत्या भगवतीविदग्धवचनोपन्यासबोधितेन हृदयं जीवितं च माध-
१५६ वेन पारितोषिकत्वेन स्वयंग्राहसाहसे नियुक्तम् । अथ च लवङ्गिके तत्र त्वयैव
भणितं प्रतीष्टः खलु नः प्रियसख्या अयं प्रसाद इति ।

लव० । कदमो उण महाभाओ त्ति विसुमरिदं मए ।
१५९ कतमः पुनर्महाभाग इति विस्मृतं मया ।

मद० । सहि सुमर सुमर जेण तस्सिं दिअसे विअडदुट्ठ-
सावदावदेसकालगोचरं गदा असरणा तक्कालसंणिहिदेण जीवि-
१६२ दप्पदाइणा पीअरभुअत्थम्भेण णिक्कारणबन्धवेण सअलभुवणे-
क्कसारणिअदेहोवहारसाहसं कदुअ परिरक्खिदम्हि । जेण अ
दिढदाढाविदारिअविअडमंसलुत्ताणपरिणाहिवक्खत्थलेण जर-
१६५ ढजज्जरिदजवापीडहारिणा करुणेक्कमणेण मम किदे विसहि-
दा अतिदुट्ठसद्दूलणहासिहावज्जप्पहारा मारिदो अ सो दुट्ठसाव[2]-
दमहारक्खसो त्ति ।

१६८ सखि स्मर स्मर येन तस्मिन्दिवसे विकटदुष्टश्वापदापदेशकालगोचरं गता-
शरणा तत्कालसंनिहितेन जीवितप्रदायिना पीवरभुजस्तम्भेन निष्कारण-

1 चोदिदेण 2 °विणिवाद°.

बान्धवेन सकलभुवनैकसारनिजदेहोपहारसाहसं कृत्वा परिरक्षितास्मि । येन च दृढदंष्ट्राविदारितविकटमांसलोत्तानपरिणाहिवक्षःस्थलेन जरठजर्जरितजपापीडहारिणा करुणैकमनसा मम कृते विसोढा अतिदुष्टशार्दूलनखशिखावज्रप्रहारा मारितश्च स दुष्टश्वापदमहाराक्षस इति ।

लव० । हुं मअरन्दो । हुं मकरन्दः ।

मद० । सानन्दम् । पिअसहि किं किं भणासि ।
प्रियसखि किं किं भणासि ।

लव० । णं भणामि मअरन्दो त्ति । ननु भणामि मकरन्द इति । सस्पृहं शरीरमस्याः स्पृशन्ती संस्कृतमाश्रित्य ।

वयं तथा नाम यथात्थ किं वदा-
म्ययं त्वकस्माद्विकलः कथान्तरे ।
कदम्बगोलाकृतिमाश्रितः कथं
विशुद्धमुग्धः कुलकन्यकाजनः ॥ १ ॥

मद० । सलज्जम् । सहि कीस मं उवहससि । णं भणामि णिव्वावअन्ति मं तारिसस्स अप्पाणिरवेक्खव्ववसाइणो किदन्तकवलिज्जन्तजीविदबलामोडिअपच्चाणअणगुरुओवआरिणो जणस्स संकधासु णामग्गहणसुमरणाइं । तधा अ सो तुए विगाढप्पहारवेअणारम्भविम्हारिदसरीरसंगलिदसेअसलिलुप्पीलो मोहमउलाअन्तणेत्तकन्दोट्टजुअलो भूमिविलग्गिदासिलदाविट्ठम्भधीरधारिदसरीरभारो पच्चक्खीकिदो जेव्व मदअन्तिआणिमित्तमेत्तविछड्डिअमहामहग्घजीविलोओ महाभाओ त्ति । मदयन्तिका स्वेदादीन्विकारान्नाटयति ।

सखि किं मामुपहससि । ननु भणामि निर्वापयन्ति मां तादृशस्यात्मनिरपेक्षव्यवसायिनः कृतान्तकवल्यमानजीवितबलात्कारप्रत्यानयनगुरुकोपकारिणो

१ °णिहिदा° २ °सारो.

जनस्य संकथासु नामग्रहणस्मरणानि । तथा च स त्वयापि गाढप्रहारवेदनारम्भविस्मारितशरीरसंगलितस्वेदसलिलोत्पीडो मोहमुकुलायमाननेत्रनीलोत्पलयुगलो भूमिविलमासिलताविष्टम्भधैर्यधारितशरीरभारः प्रत्यक्षीकृत एव मदयन्तिकानिमित्तमात्रविच्छर्दितमहामहार्घजीवलोको महाभाग इति ।

बुद्ध० । ववसिदं पिअसहीए सरीरेण ।

व्यवसितं प्रियसख्याः शरीरेण ।

मद० । सलज्जम् । **पिअसहि अवेहि । उब्भिण्णाम्हि सहवासिणीए वीसम्भेण ।**

प्रियसखि अपेहि । उद्भिन्नास्मि सहवासिन्या विस्रम्भेण ।

लव० । सहि मदअन्तिए अम्हे वि जाणिदव्वं जाणीमो । ता पसीद विरम ववदेसादो । एहि वीसम्भगब्भकधाबन्धसरिसं सुहं चिट्ठम्ह । सखि मदयन्तिके वयमपि ज्ञातव्यं जानीमः तत्प्रसीद विरम व्यपदेशात् । एहि विस्रम्भगर्भकथाबन्धसदृशं सुखं तिष्ठामः ।

बुद्ध० । सोहणं लवङ्गिआ भणादि । शोभनं लवङ्गिका भणति ।

मद० । विधेअम्हि संपदं पिअसहीणं । विधेयास्मि सांप्रतं प्रियसख्योः ।

लव० । जइ एव्वं ता कहेहि कहं णु दे कालो गच्छदि त्ति ।
यद्येवं तत्कथय कथं नु ते कालो गच्छतीति ।

मद० । णिसामेहि पिअसहि । मम बुद्धरक्खिदापक्खवादपच्चएण पढमं जेव्व तस्सिं जणे भरिदुव्वेरन्तकोदूहलुक्कण्ठामणोरहं हिअअं आसी । तदो विहिणिओअणिव्वुत्तदंसणा भविअ[1] दुव्वारदारुणाणङ्गदुक्खसंदाविदकड्ढन्तचित्तविहडन्तजीविदा संभाविअम्हि । विअम्भिआपुव्वसव्वङ्गप्पज्जालिअमअणहुअवहुद्दामदूसहाआसदुम्मणाअन्तपरिअणा पच्चासाविमोक्खमेत्तसु-

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१ वअणेण २ भरिदुच्चरन्त.

लहमिच्चुणिव्वाणपडिऊलबुद्धरक्खिदावअणवट्टिदावेअव्वइअरविसंठुला इमं जीवलोअपरिवत्तं अणुभवामि ।

निशामय प्रियसखि । मम बुद्धरक्षितापक्षपातप्रत्ययेन प्रथममेव तस्मिञ्जने मृतोद्गरत्कौतूहलोत्कण्ठामनोरथं हृदयमासीत् । ततो विधिनियोगनिर्वृत्तदर्शना भूत्वा दुर्वारदारुणानङ्गदुःखसंतापितकथंचित्तविघटमानजीविता संभावितास्मि । विजृम्भितापूर्वसर्वाङ्गप्रज्वालितमदनहुतवहोद्दामदुःसहायासदुर्मनायमानपरिजना प्रत्याशाविमोक्षमात्रसुलभमृत्युनिर्वाणप्रतिकूलबुद्धरक्षितावचनावर्धितावेगव्यतिकरविसंष्ठुलेमं जीवलोकपरिवर्तमनुभवामि ।

संकप्पसिविणअन्तरेसु अ मणोरहुम्मादमोहिदा पेक्खामि तं जणं । सो वि पिअसहि मुहुत्तणिव्वूढविम्हअविसंठुलुव्वेल्लवित्थरन्तललिदणेत्तपुण्डरीअतण्डवुब्भडप्परूढमेरेअदप्पं विअ चिरं णिज्झाअदि मं ।

संकल्पस्वप्नान्तरेषु च मनोरथोन्मादमोहिता प्रेक्षे तं जनम् । सोऽपि प्रियसखि मुहूर्तनिर्व्यूढविस्मयविसंष्ठुलोद्वेल्लविस्तीर्यमाणललितनेत्रपुण्डरीकताण्डवोद्भटप्ररूढमैरेयदर्पामिव चिरं निर्ध्यायाति माम् ।

किं अ । कवलिदारविन्दकेसरकसाअकण्ठकलहंसघोसघग्घरक्खलिदगम्भीरभारदीभरिदकण्णविवरं पिए मदअन्तिए त्ति वाहरादि[1] । अध अ । पप्फुरन्तपओहरुच्छलदुत्तरीअञ्चलावलम्बणपरि[2]भवेण ससंभमुत्तरंगिघमधमाअन्तहिअअं मं समु[3]त्तासेदि ।

किं च । कवलितारविन्दकेसरकषायकण्ठकलहंसघोषघर्घरस्खलितगम्भीरभारतीभरितकर्णविवरं प्रिये मदयान्तिके इति व्याहराति । अथ च । प्रस्फुरत्पयोधरोच्छलदुत्तरीयाञ्चलावलम्बनपरिभवेन ससंभ्रमोत्तारंगिधमधमायमानहृदयां मां समुत्त्रासयति ।

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१ °हरक्खलदु° २ अवलुंचन° ३ समुज्ञासेदि.

सहसा विसज्जिअंसुअमोसरिअ तक्खणकठोरकमलदण्डाअमाणबाहुबन्धणावबारिअपओहरुग्गमं विहडन्तविअलमेहलावलअसंदाणिज्जन्तपीवरोरुप्पडिसिद्धविप्पदीवगमणं पडिऊलवादिणिं पि अच्चाअरपअत्तणिव्वत्तिअमुहुत्तकोवोवराअदुक्खपरुसीकिदहिअअं सिणिद्धपुणरुत्तपल्हत्थलोअणविभाविदासेसचित्तसारं उवहसदि ।

सहसा विसर्जितांशुकामवसृत्य तत्क्षणकठोरकमलदण्डायमानबाहुबन्धनापवारितपयोधरोद्गमां विघटमानविकलमेखलावलयसंदानितपीवरोरुप्रतिषिद्धविप्रतीपगमनां प्रातिकूलवादिनीमप्यत्यादरप्रयत्ननिर्वर्तितमुहूर्तकोपोपरागदुःखपरुषीकृतहृदयां स्निग्धपुनरुक्तपर्यस्तलोचनविभाविताशेषचित्तसारामुपहसति ।

दिउणबाहुदण्डावेढणणिअन्तिदं पिअसहि परूढसद्दूलकठोरकररुहोरम्फविअडपत्तावलीपसाहणुत्ताणवच्छत्थलणिट्ठुराणिवेसणीसहं कदुअ सावेअविहुअमत्थआविद्धकबरीणिहिदकरपरिग्गहोवग्गिदुण्णमिदणिच्चलमुहावअवसच्छन्दविआसविअड्ढवअणकमलो वामगण्डमूलचिरणिहिदपप्फुरन्तपुञ्जिदाहरसमुग्गअमणुहरप्फंसणिब्भरुब्भमाविदसरीरसोहं उल्लसिदसज्झसाणन्दविसमसंभमवलणमोहमन्थरभमन्तलोअणं किं पि दुव्विणीदसाहसाणुरूववसाओ मं अणब्भत्थणीअं अब्भत्थेदि ।

द्विगुणबाहुदण्डावेष्टननियन्त्रितां प्रियसखि प्ररूढशार्दूलकठोरकररुहाक्रमणविकटपत्रावलीप्रसाधनोत्तानवक्षःस्थलनिष्ठुरनिवेशनिःसहां कृत्वा सावेगविधुतमस्तकाविद्धकबरीनिहितकरपरिग्रहपुञ्जीकृतोन्नामितनिश्चलमुखावयवस्वच्छन्दविकासविदग्धवदनकमलो वामगण्डमूलचिरानिहितप्रस्फुरत्पुञ्जिताधरसमुद्गतमनोहरस्पर्शनिर्भरोद्भ्रामितशरीरशोभामुल्लसितसाध्वासानन्दविषमसंभ्रमवलनमोहमन्थरभ्रमल्लोचनां किमपि दुर्विनीतसाहसानुरूपव्यवसायो मामनभ्यर्थनीयमभ्यर्थयति ।

पिअसहि समक्खं सव्वं अणुभविअ झत्ति पडिबुध्दा सु-

ण्णारण्णसंणिहं पुणो वि मन्दभाइणी विभावेमि जीअलोअं त्ति ।

८७ प्रियसखि समक्षं सर्वमनुभूय झटिति प्रतिबुद्धा शून्यारण्यसन्निभं पुनरपि मन्दभाग्या विभावयामि जीवलोकमिति ।

लव० । विहस्य । सहि मदअन्तिए फुडं आचक्खेहि । अध
९०तस्सिं अवसरे सिणेहविब्भमुम्मीसहासविअसन्तबुध्दरक्खिदालोअणणिरूविदं परिअणादो गोवणिज्जं दे णिअम्बस्स मूलं सअणिज्जपच्छदवडाववारिदं भोदि किं ण वेत्ति ।

९३ सखि मदयन्तिके स्फुटमाख्याहि । अथ तस्मिन्नवसरे स्नेहविभ्रमोन्मिश्रहासविकासद्बुद्धरक्षितालोचननिरूपितं परिजनाद्गोपनीयं ते नितम्बस्य मूलं शयनीयप्रच्छदपटापवारितं भवति किं न वेति ।

९६ मद० । अइ असंबध्दपरिहाससीले अवेहि ।

अयि असंबद्धपरिहासशीले अपेहि ।

बुध्द० । सहि मदअन्तिए मालदीपिअसहि क्खु ईदिसाइं
९९जेव्वं मन्तिदुं जाणादि ।

सखि मदयन्तिके मालतीप्रियसखी खल्वीदृशान्येव मन्त्रयितुं जानाति ।

मद० । सहि मा क्खु एव्वं मालदिं उवहस ।

१०२ सखि मा खल्वेवं मालतीमुपहस ।

बुध्द० । सहि मदअन्तिए पुच्छिस्सं दाणिं दे किं वि जइ ण मे वीसासभङ्गं करेसि ।

१०५ सखि मदयन्तिके प्रक्ष्यामीदानीं ते किमपि यदि न मे विश्वासभङ्गं करोषि ।

मद० । सहि किं पुणो वि पणअभङ्गेण कदावराहो अअं जणो जेण एव्वं मन्तेसि । पिअसहि तुमं लवङ्गिआ अ संपदं

1 मअणसाअणसूअअं; आसणं वसणं; for णिअं...com आसनमचूडकं.

मे हिअअं। सखि किं पुनरपि प्रणयभङ्गेन कृतापराधोऽयं जनो येनैवं मन्त्रयसे। प्रियसखि त्वं लवङ्गिका च सांप्रतं मे हृदयम्।

बुद्ध०। जइ दे कधं वि मअरन्दो पुणो वि दंसणपहं ओदरदि तदो किं तुए कादव्वं।

यदि ते कथमपि मकरन्दः पुनरपि दर्शनपथमवतरति ततः किं त्वया कर्तव्यम्।

मद०। एक्केक्कावअवणीसङ्गलग्गणिच्चले चिरं लोअणे णिव्वावइस्सं। एकैकावयवनिःसङ्गलग्ननिश्चले चिरं लोचने निर्वापयिष्यामि।

बुद्ध०। जइ सो वि मम्महबलक्कारिदो कन्दप्पजणणिं तुमं रुक्मिणिं विअ पुरिसोत्तमो सअंग्गाहसहधम्मचारिणिं करेदि तदो का पडिवत्ती।

यदि सोऽपि मन्मथबलात्कारितः कन्दर्पजननीं त्वां रुक्मिणीमिव पुरुषोत्तमः स्वयंग्राहसहधर्मचारिणीं करोति ततः का प्रतिपत्तिः।

मद०। निःश्वस्य। कीस मं एत्तिअं आसासेसि।
किं मामेतावदाश्वासयासि।

बुद्ध०। सहि कहेहि। सखि कथय।

लव०। कधिदं जेव्व हिअआवेअसूअएहिं दीहणीसासेहिं।
कथितमेव हृदयावेगसूचकैर्दीर्घनिःश्वासैः।

मद०। सहि का अहं इमस्स तेण जेव्व अत्ताणअं पणीकदुअ दुट्ठसद्दूलकवलादो कड्ढिअस्स तस्स जेव्व केरअस्स अत्तणो सरीरस्स।

सखि काहमस्य तेनैवात्मानं पणीकृत्य दुष्टशार्दूलकवलादाकृष्टस्य तस्यैव कृत्यकरस्यात्मनः शरीरस्य।

लव०। सरिसं महाणुभावदाए। सदृशं महानुभावतायाः।

बुद्ध०। सुमरेहि एदं वअणं। स्मरैतद्वचनम्।

मद०। कधं दुदीअपहरणाडिआविच्छेदपडहो ताडीअदि। ता जाव णन्दणं णिब्भच्छिअ सपादपडणं अब्भत्थिअ माल-
१३५दीए उवरि अणुऊलइस्सं। इत्युत्थाय गन्तुमिच्छति।

कथं द्वितीयप्रहरनाडिकाविच्छेदपटहस्ताड्यते। तद्यावन्नन्दनं निर्भर्त्स्य सपादपतनमभ्यर्थ्य मालत्या उपर्यनुकूलयिष्यामि।

१३८ मकरन्दो मुखमुद्घाट्य हस्तेन गृह्णाति।

मद०। सहि मालदि विबुद्धासि। विलोक्य सहर्षसाध्वसम्। अम्मो अण्णं जेव्व किं पि एदं वट्टदि।

१४१ सखि मालति विबुद्धासि। अम्मो अन्यदेव किमप्येतद्वर्तते।

मक०। रम्भोरु संहर भयं क्षमते विसोढु-
मुत्कम्पितं स्तनभरस्य न मध्यभागः।
इत्थं त्वयैव कथितप्रणयप्रसादः
संकल्पनिर्वृतिषु संस्तुत एष दासः॥ २॥

बुद्ध०। मदयन्तिकामुखमुन्नमय्य संस्कृतमाश्रित्य।

प्रेयान्मनोरथसहस्रवृतः स एष
सुप्तप्रमत्तजनमेतदमात्यवेश्म।
प्रौढं तमः कुरु कृतज्ञतयैव भद्र-
मुत्क्षिप्तमूकमणिनूपुरमेहि यामः॥ ३॥

मद०। सहि बुद्धरक्खिदे कहिं उण अम्हेहिं गन्तव्वं।
सखि बुद्धरक्षिते क्व पुनरस्माभिर्गन्तव्यम्।

३ बुद्ध०। जहिं पुव्वं जेव्व मालदी। यत्र पूर्वमेव मालती।

मद०। किं णिव्वुत्तसाहसा मालदी। किं निर्वृत्तसाहसा मालती।

बुद्ध०। अध इं। अण्णं च। तुमं भणासि का अहं
६ इमस्स इत्यादि पठति। मदयन्तिकाश्रूणि पातयति।

अथ किम्। अन्यच्च। त्वं भणसि काहमस्य।

बुद्ध० । महाभाअ दिण्णो क्खु अत्ता पि[1]असहीए ।

१ महाभाग दत्तः खल्वात्मा प्रियसख्या ।

मक० । अद्योर्जितं विजितमेव मया किमन्य-
दद्योत्सवः फलवतो मम यौवनस्य ।
यस्य प्रसादसुमुखेन समुद्धृतेयं
देवेन बान्धवधुरा मकरध्वजेन ॥ ४ ॥

तदनेन पक्षद्वारेण निर्गत्य साधयामः । निभृतं परिक्रामन्ति ।

मक० । अहो निशीथनिःसंचा[2]ररमणीयता राजमार्गस्य ।
३ तथा हि संप्रति

प्रासादानामुपरि वलभीतुङ्गवातायनेषु
भ्रान्त्वा[3]वृत्तः परिणतसुरागन्धसंस्कार[4]गर्भः ।
मा[5]ल्यामोदी मुहुरुपचितस्फारकर्पूरवासो
वायुर्यूनामभिनववधूसंनिधानं व्यनक्ति ॥ ५ ॥

इति निष्क्रान्ताः सर्वे ।

॥ नन्दनवि[6]प्रलम्भो नाम सप्तमोऽङ्कः ॥

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१ जलपुव्वं Before पिअ २ निशीथिनीसंपातरमणयिता ३ भ्रांतावृत्तिः ४ संभार ५ प्राज्या० ६ मदयंतिकापरिणयो.

अष्टमोऽङ्कः

ततः प्रविशत्यवलोकिता ।

अव० । वन्दिदा मए णन्दणावासपडिणिउत्ता भअवदी । ता जाव मालदीमाहवसआसं गच्छामि । परिक्रम्य । एदे दे णिव्वत्तिदगिम्हदिअहावसाणमज्जणा दीहिआतडसिलादलं अलंकरन्ति मालदीमाहवा । ता जाव उवसप्पिस्सं । निष्क्रान्ता ।

वन्दिता मया नन्दनावासप्रतिनिवृत्ता भगवती । तद्यावन्मालतीमाधवसकाशं गच्छामि । एतौ तौ निर्वर्तितग्रीष्मदिवसावसानमज्जनौ दीर्घिकातटशिलातलमलंकुरुतो मालतीमाधवौ । तद्यावदुपसर्प्स्यामि ।

ततः प्रविशत उपविष्टौ मालतीमाधवाववलोकिता च ।

माध० । सानन्दम् । वर्तते हि मन्मथप्रौढसुहृदो निशीथस्य यौवनश्रीः । तथाहि ।

दलयति परि[2]शुष्यत्प्रौढतालीविपाण्डु-
स्तिमिरनिकरमुद्यन्नैन्दवः प्राक्प्रकाशः ।
वियति पवनवेगादुन्मुखः केतकीनां
प्रचलित इव सान्द्रो मा[3]करन्दः परागः ॥ १ ॥

स्वगतम् । तत्कथं वामशीलां मालतीमुपावर्तये । भवत्वेवं तावत् । प्रकाशम् । प्रिये मालति प्रत्यग्रसायंतनस्नानसाविशेषशीतलामत्रभवतीं निदाघसंतापशान्तये विज्ञापयामि । तत्किमित्यद्यानिमित्तमन्यथैव संभावयसि ।

निश्चोतन्ते सुतनु कबरीबिन्दवो यावदेते
यावन्मध्यः स्तनमुकुलयोर्नार्द्रभावं जहाति ।

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१ निशीथिनीनाथस्य २ शुष्क° ३ मन्दमन्दं.

यावत्सान्द्रप्रतनुपुलकोद्भेदवत्यङ्गयष्टि-
स्तावद्गाढं वितर सकृदप्यङ्कपालीं प्रसीद ॥ २ ॥

अयि निरनुरोधे

जीवयन्निव समूढसाध्वसस्वेदबिन्दुरधिकण्ठमर्प्यताम् ।
बाहुरैन्दवमयूखचुम्बितस्यन्दिचन्द्रमणिहारविभ्रमः ॥३॥

अथवा दूरे तावदेतत् । कथमालापसंविभागस्याप्यभाजनमयं जनो भवत्याः ।

दग्धं चिराय मलयानिलचन्द्रपादै-
र्निर्वापितं तु परिरभ्य वपुर्न नाम ।
आमत्तकोकिलरुतव्यथिता तु हृद्या-
मद्य श्रुतिः पिबतु किंनरकण्ठि वाचम् ॥ ४ ॥

अव० । उपसृत्य । अइ अणिव्वहणसीले जं दाणिं मुहुत्तंतरिदमाहवा दुम्मणाअन्ती[1] मम पुरदो भणासि चिराअदि अज्जउत्तो अवि णाम केच्चिरेण पेक्खिस्सं जेण विच्छाडिआसेससज्झसा विसुमरिदणिमेसविग्घं आलोअअन्ती एव्वं भणिस्सं विउणवेढपरिरम्भेण संभावअसि त्ति तस्स दे संपदं अअं परिणामो । मालती सासूयमिव तां पश्यति ।

अयि अनिर्वहनशीले यदिदानीं मुहूर्तान्तरितमाधवा दुर्मनायमाना मम पुरतो भणसि चिरयत्यार्यपुत्रोपि नाम कियच्चिरेण प्रेक्षिष्ये येन विच्छर्दिताशेषसाध्वसा विस्मृतनिमेषविघ्नमालोकयन्त्येवं भणिष्यामि द्विगुणवेष्टपरिरम्भेण संभावयेरिति तस्य ते सांप्रतमयं परिणामः ।

माध० । स्वगतम् । अहो भगवतीप्रधानान्तेवासिन्याः सर्वतोमुखं वैदग्ध्यमक्षयः सुभाषितरत्नकोषः । प्रकाशम् । प्रिये सत्यमवलोकिता वदति । मालती मूर्धानं चालयति ।

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१ उम्मणाअन्ती.

माध० । शापितासि मम लवङ्गिकावलोकितयोश्च जीवितेन यदि वाचा न कथयसि ।

माल० । णाहं किं वि जाणामि । इत्यर्धोक्ते लज्जां नाटयति ।

नाहं किमपि जानामि ।

माध० । अहो अनवसितार्थमन्थरस्य वचसश्चारुता । सहसा निरूप्य । अवलोकिते किमेतत् ।

बाष्पाम्भसा मृगदृशो विमलः कपोलः
प्रक्षाल्यते सपदि राजत एष यस्मिन् ।
गण्डूषपेयमिव कान्त्यमृतं पिपासु-
रिन्दुर्निवेशितमयूखमृणालदण्डः ॥ ५ ॥

अव० । सहि किं दाणिं उच्छलिदबाहुप्पीलमन्थरं रोदिसि ।

सखि किमिदानीमुच्छलितबाष्पोत्पीडमन्थरं रोदिषि ।

माल० । जनान्तिकम् । सहि केच्चिरं पिअसहीए लवङ्गिआए असंणिधाणदुःखं अणुभविस्सं । पउत्तिलम्भो वि से दुल्लहो ।

सखि कियच्चिरं प्रियसख्या लवङ्गिकाया असंनिधानदुःखमनुभविष्यामि । प्रवृत्तिलाभोप्यस्या दुर्लभः ।

माध० । अवलोकिते किं नाम ।

अव० । तुह जेव्व सवधोवण्णासेण एसा लवङ्गिअं संभ[1]रिअ ताए पउत्तिणिमित्तं उत्तम्मदि ।

तवैव शपथोपन्यासेनैषा लवङ्गिकां स्मृत्वा तस्याः प्रवृत्तिनिमित्तमुत्ताम्यति ।

माध० । नन्विदानीमेव तत्र मया कलहंसकः प्रेषितः प्रच्छन्नमुपगम्य नन्दनावासप्रवृत्तिमुपलभस्वेति । साशंसम् । अवलोकिते अपि नाम बुद्धरक्षिताप्रयत्नः सफलोदर्क एव मदयन्तिकां प्रति स्यात् ।

१ सुमरिअ.

अव०। कुदो संदेहो महाणुभाअस्स। महाभाअ पढमं जेव्व सद्दूलणहरालंकिदस्स मअरन्दस्स मोहविराममहूसवं णिवेद- अन्तीए भअवदीए णिउत्तेण भवदा मालदीए जीविदेण समं पसादीकिदं हिअअं। जइ को वि तुमं संपदं मदअन्तिआलम्भेण वड्ढावेदि किं दाणिं तस्स पारितोसिअं भविस्सदि।

कुतः संदेहो महानुभावस्य। महाभाग प्रथममेव शार्दूलनखरालंकृतस्य मकरन्दस्य मोहविराममहोत्सवं निवेदयन्त्यै भगवत्या नियुक्तेन भवता मालत्यै जीवितेन समं प्रसादीकृतं हृदयम्। यदि कोपि त्वां सांप्रतं मदयन्तिकालाभेन वर्धापयति किमिदानीं तस्य पारितोषिकं भविष्यति।

माध०। अनुयोक्तव्यमनुयुक्तोस्मि। हृदयमवलोक्य। **इयमस्ति मालतीप्रथमदर्शनाभिषङ्गसाक्षिणः कामकाननालंकारस्य लक्ष्मीवतः केसरतरोः प्रसवमाला।**

प्रेम्णा मद्ग्रथितेति या प्रियसखीहस्तोपनीतानया
विस्तारिस्तनकुम्भकुड्मलभरोत्सङ्गेन संभाविता।
संप्राप्ते त्वथ पाणिपीडनविधौ मां प्रत्यपेताशया
या मय्येव लवाङ्गिकेत्यवगते सर्वस्वदायीकृता॥ ६॥

अव०। सहि मालदि वल्लहा क्खु दे इअं वउलमाला। तदो अवहिदा भव मा दाणिं एसा सहसज्जेव्व परहत्थगदा भविस्सदि त्ति।

सखि मालति वल्लभा खलु त इयं बकुलमाला। ततोऽवहिता भव मेदानीमेषा सहसैव परहस्तगता भविष्यतीति।

माल०। पिअं पिअसही मे उवदिसादि। प्रियं प्रियसखी म उपदिशाति।

अव०। कधं पदसद्दो विअ। कथं पदशब्द इव।

माध०। नेपथ्याभिमुखमवलोक्य। **अये कलहंसकः प्राप्तः।**

माल०। दिट्ठिआ वड्ढसि मदअन्तिआलम्भेण।

दिष्ट्या वर्धसे मदयन्तिकालाभेन।

माध०। सहर्षं परिष्वज्य। प्रियं प्रियं नः। आत्मनः कण्ठादवतार्य बकुलमालां ददाति।

अव०। णिव्वूढो क्खु भअवदीए संभावणाभारो बुद्धरक्खिदाए। निर्व्यूढः खलु भगवत्याः संभावनाभारो बुद्धरक्षितया।

माल०। सहर्षम्। अम्महे पिअसही लवङ्गिआ वि दीसइ। उत्तिष्ठति। अम्महे प्रियसखी लवङ्गिकापि दृश्यते।

प्रविश्य संभ्रान्ताः कलहंसकमदयन्तिकाबुद्धरक्षितालवङ्गिकाः।

लव०। परित्ताअदु परित्ताअदु महाभाओ। अद्धमग्गे क्खु णअररक्खिपुरुसाभिओओ मअरन्दस्स जादो तदो तक्कालमिलिदेण कलहंसएण सहिदा अम्हे अणुप्पेसिदाओ त्ति।

परित्रायतां परित्रायतां महाभागः। अर्धमार्गे खलु नगररक्षिपुरुषाभियोगो मकरन्दस्य जातस्ततस्तत्कालमिलितेन कलहंसकेन सहिता वयमनुप्रेषिता इति।

कल०। जधा इदोमुहागदेहिं पि महन्तो कलकलो सुदो अम्हेहिं तथा तक्केमि अण्णं पि पारक्कअं बलं उवगदं त्ति।

यथेतोमुखागतैरपि महान्कलकलः श्रुतोस्माभिस्तथा तर्कयाम्यन्यदपि पारक्यं बलमुपगतमिति।

मावत्यवलोकिते। हद्धी हद्धी समं जेव्व हरिसुव्वेअसंभेदो उवणदो। हा धिक् हा धिक् सममेव हर्षोद्वेगसंभेद उपनतः।

माध०। सखि मदयन्तिके स्वागतमेह्येहि। अनुगृहीतमस्मद्गृहं भवत्या। ननु स एवासौ किमित्यस्वस्था भवति। एकाकिनो बहुभिरभियोग इति यत्किंचिदेतद्वयस्यस्य।

हरेरतुलविक्रमप्रणयलालसस्याहवे
स एव भवति क्वणत्कररुहप्रचण्डः सखा।

स्फुरत्करटकोटरस्खलितदानसिक्तानन-
द्विपेश्वरशिरःस्थितास्थिदलनैकवीरः करः ॥ ७ ॥

तदहमपि विक्रान्तप्लुतं विलसतः प्रियसुहृदः प्रत्यनन्तरो भवामि । इति विकटं परिक्रम्य कलहंसकेन सह निष्क्रान्तः ।

अवलोकितालवङ्गिकाबुद्धरक्षिताः । अवि णाम अणाहदा पडिणिअत्तिसन्ति एदे महाणुभावा ।

अपि नामानाहतौ प्रतिनिवर्तिष्येते एतौ महानुभावौ ।

माल० । सहिओ अवलोइदाबुद्धरक्खिदाओ तुरिदं गदुअ भअवदीए एदं वुत्तन्तं कहेध । तुमं पि लवङ्गिए तुरिदं विण्णवेहि अज्जउत्तं जइ दाव तुम्हाणं अम्हे अणुकम्पणीआ तदो अप्पमत्ता परिक्कमेध त्ति ।

सख्यौ अवलोकिताबुद्धरक्षिते त्वरितं गत्वा भगवत्या एतं वृत्तान्तं कथयतम् । त्वमपि लवाङ्गिके त्वरितं विज्ञापयार्यपुत्रं यदि तावद्युष्माकं वयमनुकम्पनीयास्ततोऽप्रमत्ताः परिक्रामतेति ।

निष्क्रान्ता लवङ्गिकाबुद्धरक्षितावलोकिताः ।

माल० । हद्धी हद्धी ण आणीअदि कधं वेला गमिअदु त्ति ।। भोदु पिअसहीए लवङ्गिआए पडिणिवुत्तिमग्गं अवलोअअन्ती चिट्ठिस्सं । परिक्रामति । सातङ्कम् । **फुरिदं क्खु मे वामेदरेण लोअणेण ।** उपविशति ।

हा धिक् हा धिक् न ज्ञायते कथं वेला गम्यतामिति । भवतु प्रियसख्या लवाङ्गिकायाः प्रतिनिवृत्तिमार्गमवलोकयन्ती स्थास्यामि । स्फुरितं खलु मे वामेतरेण लोचनेन ।

प्रविश्य **कपालकुण्डला । आः पापे तिष्ठ ।**

माल० । सत्रासम् । **हा अज्जउत्त ।** यत्यर्धोक्ते वाक्स्तम्भं नाटयति ।
हा आर्यपुत्र ।

कपा० । सक्रोधहासम् । **नन्वाक्रन्द ।**

त्वद्वत्सलः क स तपस्विजनस्य हन्ता
कन्याविटः पतिरसौ परिरक्षतु त्वाम् ।
श्येनावपातचकिता वनवर्तिकेव
किं चेष्टसे ननु चिरात्कवलीकृतासि ॥ ८ ॥

यावच्छ्रीपर्वतमुपनीय लवशो लवश एनां निकृत्य दुःखमरणां करोमि । इति मालत्या सह निष्क्रान्ता ।

मद० । अहं पि मालदिं जेव्व अणुगमिस्सं । परिक्रम्य । सहि मालदि । अहमपि मालतीमेवानुगमिष्यामि । सखि मालति ।

प्रविश्य लवङ्गिका । सहि मदअन्तिए लवङ्गिआ क्खु अहं ।

सखि मदयन्तिके लवङ्गिका खल्वहम् ।

मद० । अवि संभाविदो तुए महाभाओ ।

अपि संभावितः खलु त्वया महाभागः ।

लव० । णहि णहि सो क्खु उज्जाणवाडोवाणिग्गमादो जेव्व कलअलं सुणिअ साधिक्खेवं दूरणिक्खेवाविद्धविअडोरुदण्डणिट्ठुरं पधाविअ पराणीअं पविट्ठो । तदो पडिणिवुत्तम्हि मन्दभाइणी । सुणामि अ घरे घरे गुणाणुराअणिब्भरस्स पोरलोअस्स हा महाणुभाव माहव हा मअरन्द हा साहसिअ त्ति परिदेवणाओ । महाराओ वि किल मन्तिधीआणं विप्पलम्भवुत्तन्तं सुणिअ संजादमच्छराधिक्खेवो तक्खणविसज्जिदाणेअप्पोढपाइक्कणिवहो चन्दादवेण सोहसिहरट्ठिदो पेक्खदि त्ति मन्तीअदि ।

न हि न हि स खलूद्यानवाटोपानिर्गमादेव कलकलं श्रुत्वा साधिक्षेपं दूरनिक्षेपाविद्धविकटोरुदण्डनिष्ठुरं प्रधाव्य परानीकं प्रविष्टः । ततः प्रतिनिवृत्तास्मि मन्दभागिनी । शृणोमि च गृहे गृहे गुणानुरागनिर्भरस्य पौरलोकस्य हा महानुभाव माधव हा मकरन्द हा साहसिक इति परिदेवनाः । महाराजोऽपि किल मन्त्रिदुहित्रोर्विप्रलम्भवृत्तान्तं श्रुत्वा संजातमत्सराधिक्षेपस्तत्क्षणविसर्जितानेकप्रौढपदातिनिवहश्चन्द्रातपेन सौधशिखरस्थितः प्रेक्षत इति मन्त्र्यते ।

मद० । हा हदम्हि मन्दभाइणी । हा हतास्मि मन्दभागिनी ।

लव० । सहि मालदी उण कहिं । सखि मालती पुनः क्व ।

मद० । सा क्खु पढमं जेव्व दे मग्गं अवलोइदुं पसारिदा । पच्छादो अहं ण तं पेक्खामि । अवि णाम उज्जाणगहणं पविट्ठा भवे । सा खलु प्रथममेव ते मार्गमवलोकयितुं प्रसृता । पश्चादहं न तां प्रेक्षे । अपि नामोद्यानगहनं प्रविष्टा भवेत् ।

लव० । सहि तुरिदं अण्णेसम्ह । अदिकादरा मे पिअसही । [1]उव्वाट्ठिदाणत्थे इमस्सि अवसरे सा ण धारेदि अत्ताणअं । त्वरितं परिक्रम्य । सहि मालदि णं भणामि सहि मालदि त्ति । इतस्ततः परिक्रामतः ।

सखि त्वरितमन्विष्यावः । अतिकातरा मे प्रियसखी । उपस्थितानर्थेऽस्मिन्नवसरे सा न धारयत्यात्मानम् । सखि मालति ननु भणामि सखि मालति इति ।

प्रविश्य प्रहृष्टः । कलहंसकः । दिट्ठिआ कुसलेण अम्हे णिग्गदा संघट्ट[2]दुग्गमादो । दिष्ट्या कुशलेन वयं निर्गताः संघट्टदुर्गमात् ।

हीमाणहे पेक्खामि विअ णिम्मलणिरन्तरुब्भूदधोदतरवारिधारापरिप्फुरिदचन्दकिरणुज्जलाविड्डरिल्लदंसणं मदलीलाकलिदकामवालविअडभुअदण्डविड्डहलहेलाविक्खुभिदुव्वेल्लिदतरंगकलिन्दतण[3]आसोतसंणिहं विअडविसङ्कुलुप्पडिदणिइआमन्दमअरन्दव्वइअरक्खोहविअलपडिजोहपरिवत्तणुग्गदसमत्थगअणङ्गणावआसओसरन्तकलअलं पाइक्क[4]समूहं ।

हीमाणहे प्रेक्ष इव निर्मलनिरन्तरोद्भूतधौततरवारिधारापरिस्फुरितचन्द्रकिरणोज्ज्वलरमणीयभीषणदर्शनं मदलीलाकलितकामपालविकटभुजदण्डाविद्ध–

1 तं णत्थि जं इमस्सिं अवसरे ण करेदि For उव......णअं. 2 समर°–संकटादो. 3 कण्णआगत्त° 4 पाइक्क.

लहेलाविक्षुभितोद्वेल्लिततरंगकलिन्दतनयास्रोतःसंनिभं विकटविशृङ्खलोत्पातितनिर्दयामन्दमकरन्दव्यतिकरक्षोभविकलप्रातियोधपरिवर्तनोद्गतसमस्तगगनाङ्गनावकाशावसरत्कलकलं पदातिसमूहम् ।

सुमरामि अ भीसणभुअवज्जजज्जेरिदपञ्जरोवसण्णसुहडहत्थावलुत्तविविहाउहोपमद्दसमोसारिअसेणिअणिअरं पाइक्करिक्कमग्गसंचारणिव्वत्तिदविसमसमरसाहसं णाहमाहवं ।

स्मरामि च भीषणभुजवज्रजर्जरितपञ्जरोपसन्नसुभटहस्तावलुप्तविविधायुधोपमर्दसमवसारितसैनिकनिकरं पदातिरिक्तमार्गसंचारनिर्वर्तितविषमसमरसाहसं नाथमाधवम् ।

अहो गुणाणुराओ णरिन्दस्स जं दाणिं सोधसिहरंतरिदावदिण्णपडिहारविणओवण्णासपडिसामिदविरोहसंकडो उवणीदमाहवमअरन्दमुहचन्दे वारं वारं संचारिअसिणिद्धलोअणो कलहंसआदो अहिअणं जाणिअ णिव्वत्तिदमहग्घगुरुअबहुमाणो पप्फुरन्तमच्छरवेलक्खमसीमइलिदमुहे भूरिवसुणन्दणे महुरोवण्णासेण किं दाणिं तुम्हाणं भुअणाभोअभूसणेहिं महाणुभाएहिं णवदंसणगुणाहिरामेहिं जामादुकेहिं अपरितोसो त्ति पडिबोधिअ गदो अब्भन्तरं राआ । इमे वि माहवमअरन्दा आअच्छन्ति । अहं पि भअवदीए इमं वुत्तन्तं णिवेदेमि त्ति । निष्क्रान्तः ।

अहो गुणानुरागो नरेन्द्रस्य यदिदानीं सौधशिखरान्तरितावतीर्णप्रतीहारविनयोपन्यासप्रतिशामितविरोधसंकट उपनीतमाधवमकरन्दमुखचन्द्रे वारं वारं संचारितस्निग्धलोचनः कलहंसकादभिजनं ज्ञात्वा निर्वर्तितमहार्घगुरुबहुमानः प्रस्फुरन्मत्सरवैलक्ष्यमसीमलिनितमुखे भूरिवसुनन्दने मधुरोपन्यासेन किमिदानीं युवयोर्भुवनाभोगभूषणाभ्यां महानुभावाभ्यां नवदर्शनगुणाभिरामाभ्यां जामातृभ्यामपरितोष इति प्रतिबोध्य गतोऽभ्यन्तरं राजा । इमावपि माधवमकरन्दावागच्छतः । अहमपि भगवत्या इमं वृत्तान्तं निवेदयामीति ।

ततः प्रविशतो माधवमकरन्दौ ।

मक० । अहो प्रेयसः सर्वपुरुषातिशायि[1] निर्व्याजमूर्जितं[2] ७२तेजः । तथा हि ।

दोर्निष्पेषविशीर्णसंचयदलत्कङ्कालमुन्मथ्नतः
प्राग्वीराननुपत्य तत्प्रहरणान्याच्छिद्य विक्रामतः ।
उद्वेल्ल[3]द्घर्दनरुण्डखण्डनिकराकीर्णस्य संख्योदधे-
र्द्वेधास्तम्भितपत्तिपङ्क्तिविकटः पन्थाः पुरस्तादभूत् ॥९॥

माध० । नन्वनुशयस्थानमेतत् । पश्य

अद्यैवेन्दुमयूखखण्डखचितं पीतं निशीथोत्सवे
यैर्लीलापरिरम्भदायिदयितागण्डूषशेषं मधु ।
संप्रत्येव भवद्भुजार्गलगुरुव्यापारभग्नास्थिभि-
र्गात्रैस्ते कथयन्त्यसारविधुरान्प्रायेण संसारिणः॥१०॥

स्मर्तव्यं तु सौजन्यमस्य नरपतेर्यदपराधिनोरप्यनपराद्धयो-
रिव नौ सांप्रतं चेष्टितवान् । तदेहि मालतीसमक्षमधुना मद-
३ यन्तिकाहरणवृत्तान्तं विस्तरतः कथ्यमानं श्रोतुमिच्छामि ।

तथा च ।

कथयति त्वयि सस्मितमालतीवालित[4]लोलकटाक्षपराहतम् ।
वदनपङ्कजमुल्लसितत्रपास्तिमितदृष्टि सखी नमयिष्यति ॥११॥

इति परिक्रामतः । अयमसावुद्यानवाटः । प्रविशतः ।

माध० । कथं शून्य एव दीर्घिकाप्रदेशः ।

३ मक० । वयस्य नूनमस्मद्व्यतिकरोद्वेगपर्याकुलत्वादितस्ततः परिभ्रमन्त्य आत्मानमत्रैवोद्यानगहने विनोदयन्त्यो भविष्यन्ति । तदेहि पश्यावः । उभौ परिक्रामतः ।

६ लवङ्गिकामदयन्तिके । सहि मालदि । सहसावलोक्य । दिट्ठिआ पुणो वि एदे अणाहदा महाणुभाआ दीसन्ति ।

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१ °शायिनो २ °मूर्ति ३ उद्वेलन्नरि° ४ चालितपक्ष्म for वालितलोल.

साक्षि मालति। दिष्ट्या पुनरप्येतावनाहतौ महानुभावौ दृश्येते।

माधवमकरन्दौ। भवत्यौ क्व मालती।

उभे। कुदो मालदी। पदसद्देण अम्हे विप्पलद्धाओ मन्दभाइणीओ। कुतो मालती। पदशब्देनावां विप्रलब्धे मन्दभागिन्यौ।

माध०। भवत्यौ कथं कथमपि सहस्रधैव विध्वंसते नो हृदयमतः स्पष्टमभिधीयताम्।

मम हि कुवलयाक्षीं प्रत्यनिष्टैकबुद्धे-
र्भृशमयमनुबद्धोत्कम्प एवान्तरात्मा।
स्फुरति च खलु चक्षुर्वाममेतच्च कष्टं
वचनमिह भवत्योः सर्वथा हा हतोस्मि॥ १२॥

मद०। ताए इदो णिग्गदे महाणुभावे अवलोइदं बुद्धरक्खिदं अ भअवदीसआसं विसज्जिअ अप्पमादणिमित्तं विण्णवेहि अज्जउत्तं त्ति लवङ्गिआ अणुप्पेसिदा। तदो उत्तम्ममाणा एदाए मग्गं अवलोइदुं अग्गदो पसारिदा। पच्छादो अम्हे ण तं पेक्खामो। तदो अम्हेहिं जाव विडवन्तराइं विचिणिदाइं ताव तुम्हे दिठ्ठत्ति। तयेतो निर्गते महानुभावेऽवलोकितां बुद्धरक्षितां च भगवतीसकाशं विसृज्याप्रमादनिमित्तं विज्ञापयार्यपुत्रमिति लवङ्गिकानुप्रेषिता। तत उत्ताम्यमानेतस्या मार्गमवलोकयितुमग्रतः प्रसृता। पश्चादावां न तां प्रेक्षावहे। तत आवाभ्यां यावद्विटपान्तराणि विचितानि तावद्युवां दृष्टाविति।

माध०। हा प्रिये मालति

किमपि किमपि शङ्के मङ्गलेभ्यो यदन्य-
द्विरमतु परिहासश्चण्डि पर्युत्सुकोऽस्मि।
कलयसि कलितोऽहं वल्लभे देहि वाचं
भ्रमति हृदयमन्तर्विह्वलं निर्दयासि॥ १३॥

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१ मनसि.

उभे० । हा पिअसहि कहिं सि । हा प्रियसखि क्वासि ।

मक० । वयस्य किमित्यविज्ञाय वैक्लव्यमवलम्ब्यते ।

माध० । सखे त्वमपि किं न जानासि माधवस्नेहदुःखितायास्तस्याः कातर्यचेष्टितानि ।

मक० । अस्त्येतत् । किं तु भगवतीपादमूलगमनमप्याशङ्क्यते । तदेहि तत्र तावत्पश्यावः ।

उभे० । एवं पि संभावीअदि । एवमपि संभाव्यते ।

माध० । एवं नामास्तु । परिक्रामन्ति ।

मक० । विचिन्त्य स्वगतम् ।

याता भवेद्भगवतीभवनं सखी नो
जीवन्त्युपेष्यति न वेत्युपशङ्कितोऽस्मि ।
प्रायेण बान्धवसुहृत्प्रियसंगमादि
सौदामिनीस्फुरणचञ्चलमेव सौख्यम् ॥ १४ ॥

इति निष्क्रान्ताः सर्वे ।

॥ मालत्यपहारो नामाष्टमोऽङ्कः ॥

॥ नवमोऽङ्कः ॥

ततः प्रविशति सौदामिनी ।

सौदा० । एषास्मि सौदामिनी भगवतः श्रीपर्वतादुत्पत्य पद्मावतीमुपाश्रिता । तत्र मालतीविरहिणः संस्तुतप्रदेशदर्शनासहिष्णोः संस्त्यायं परित्यज्य सह सुहृद्वर्गेण बृहद्द्रोणीशैलकान्तारप्रदेशमधितिष्ठतो माधवस्याधुनान्तिकं प्रयामि । भोस्तथाहमुत्पतिता यथा सकल एष गिरिनगरग्रामसरिदरण्यव्यतिकरश्चक्षुषा परिक्षिप्यते । पश्चाद्विलोक्य । साधु साधु ।

पद्मावती विमलवारिविशालसिन्धु-
पारासरित्परिकरच्छलतो बिभर्ति ।
उत्तुङ्गसौधसुरमन्दिरगोपुराट्ट-
संघट्टपाटितविमुक्तमिवान्तरिक्षम् ॥ १ ॥

अपि च । सैषा विभाति लवणा ललितोर्मिपङ्क्ति-
रभ्रागमे जनपदप्रमदाय यस्याः ।
गोगर्भिणीप्रियनवोलपमालभारि-
सेव्योपकण्ठविपिनावलयो विभान्ति ॥ २ ॥

अन्यतोवलोक्य । अयमसौ भगवत्याः सिन्धोर्दारितरसातलस्तटप्रपातः ।

यत्रत्य एष तुमुलध्वनिरम्बुगर्भ-
गम्भीरनूतनघनस्तनितप्रचण्डः ।
पर्यन्तभूधरनिकुञ्जविजृम्भमाणो
हेरम्बकण्ठरसितप्रतिमानमेति ॥ ३ ॥

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१ वरदा.

एताश्च चन्दनाश्वकर्णकेसरपाटलाप्रायतरुगहनाः परिणतमालूरसुरभयोऽरण्यगिरिभूमयः स्मारयन्ति खलु तरुणकदम्बजम्बूवनावनद्धान्धकारगुरुनिकुञ्जगम्भीरगह्वरोद्गारगोदावरीमुखरितस्निग्धविशालमेखलाभुवो दक्षिणारण्यभूधरान् । अयं च मधुमतीसिन्धुसंभेदपावनो भगवान्भवानीपतिरपौरुषेयप्रतिष्ठः सुवर्णबिन्दुरित्याख्यायते । प्रणम्य ।

जय देव[1] भुवनभावन जय भगवन्निखिलवरद निगमनिधे ।
जय रुचिरचन्द्रशेखर जय मदनान्तक जयादिगुरो ॥ ४ ॥

गमनमाभिनीय ।

अयमभिनवमेघश्यामलोत्तुङ्गसानु-
र्मदमुखरमयूरीमुक्तसंसक्तकेकः ।
शकुनिशबलनीडानोकहास्निग्धवर्ष्मा[2]
वितरति बृहदश्मा पर्वतः प्रीतिमक्ष्णोः ॥ ५ ॥

अपि च । दधति कुहरभाजामत्र भल्लूकयूना-
मनुरसितगुरूणि स्त्यानमम्बूकृतानि ।
शिशिरकटुकषायः स्त्यायते सल्लकीना-
मिभदलितविकीर्णग्रन्थिनिष्यन्दगन्धः ॥ ६ ॥

ऊर्ध्वमवलोक्य ।

कथं मध्याह्नः । तथाह्यत्र संप्रति ।

काश्मर्याः कृतमालमुद्गतदलं कोयष्टिकष्टीकते
तीराश्मन्तकशिम्बिचुम्बिनमुखा धावन्त्यपः पूर्णिकाः ।
दात्यूहैस्तिनिशस्य कोटरवति स्कन्धे निलीय स्थितं
वीरुन्नीडकपोतकूजितमनुक्रन्दन्त्यधः कुक्कुटाः ॥ ७ ॥

तद्भवतु माधवमरकन्दावन्विष्य यथाप्रस्तुतं साधयामि ।

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१ सकलभुवनपावन for देव....न २ वर्त्मा.

इति निष्क्रान्ता ।

विष्कम्भकः ।

३ ततः प्रविशतो माधवमकरन्दौ ।

मक० । सकरुणं निःश्वस्य ।

न यत्र प्रत्याशामनुपतति नो वा रहयति
प्रविक्षिप्तं चेतः प्रविशति च मोहान्धतमसम् ।
अकिंचित्कुर्वाणाः पशव इव तस्यां वयमहो
विधातुर्वामत्वाद्विपदि परिवर्तामह इमे ॥ ८ ॥

माध० । हा प्रिये मालति क्वासि । कथमविज्ञाततत्त्वमद्भुतं झटिति पर्यवसितासि । नन्वकरुणे प्रसीद संभावय माम् ।

प्रियमाधवे किमसि मय्यवत्सला
ननु सोऽहमेव यमनन्दयत्पुरा ।
स्वयमागृहीतकमनीयकङ्कण-
स्तव मूर्तिमानिव महोत्सवः करः ॥ ९ ॥

वयस्य मकरन्द दुर्लभः पुनर्जगति तावतः स्नेहस्य संभवः ।

सरसकुसुमक्षामैरङ्गैरनङ्गमहाज्वर-
श्चिरमविरतोन्माथी सोढः प्रतिक्षणदारुणः ।
तृणमिव ततः प्राणान्मोक्तुं मनो विधृतं तया
किमपरमतो निर्व्यूढं यत्करार्पणसाहसम् ॥ १० ॥

अपि च । मयि विगलितप्रत्याशत्वाद्विवाहविधेः पुरा
विकलकरुणैर्मर्मच्छेदव्यथाविधुरैरिव ।
स्मरसि रुदितैः स्नेहाकूतं तथा व्यतनोदसा-
वहमपि यथाभूवं पीडातरंगितमानसः ॥ ११ ॥

१ स्मरविलसितैः स्नेहा°

सावेगम् । अहो नु खलु भोः ।

दलति हृदयं गाढोद्वेगं द्विधा तु न भिद्यते
वहति विकलः कायो मोहं न मुञ्चति चेतनाम् ।
ज्वलयति तनूमन्तर्दाहः करोति न भस्मसा-
त्प्रहरति विधिर्मर्मच्छेदी न कृन्तति जीवितम् ॥ १२ ॥

मक० । वयस्य निरवग्रहं दहति दैवमिव दारुणो विवस्वान् । इयं च ते शरीरावस्था । तदस्य पद्मसरसः परिसरे मुहूर्तमास्यताम् । अत्र हि

उन्नालबालकमलाकरमाकरन्द-
निष्यन्दसंवलनमांसलगन्धबन्धुः ।
त्वां प्रीणयिष्यति पुरःपरिवर्तमान-
कल्लोलशीकरतुषारजडः समीरः ॥ १३ ॥

परिक्रम्योपविशतः ।

मक० । स्वगतम् । भवत्वेवं तावदाक्षिपामि । प्रकाशम् । वयस्य माधव ।

एतस्मिन्मदकलमल्लिकाक्षपक्ष-
व्याधूतस्फुरदुरुदण्डपुण्डरीकाः ।
बाष्पाम्भःपरिपतनोद्गमान्तराले
दृश्यन्तामविरहितश्रियो विभागाः ॥ १४ ॥

माधवः सावेगमुत्तिष्ठति ।

मक० । कथं प्रतिपत्तिशून्यमुत्थायान्यतः प्रवृत्तिः । निःश्वस्योत्थाय च । सखे प्रसीद । पश्य पश्य

वानीरप्रसवैर्निकुञ्जसरितामासक्तवासं पयः
पर्यंतेषु च यूथिकासुमनसामुज्जृम्भितं जालकैः ।

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१ भज्यते

उन्मीलत्कुटजप्रहासिषु गिरेरालम्ब्य सानूनितः
प्राग्भारेषु शिखण्डिताण्डवविधौ मेघैर्वितानाय्यते ॥१५॥

अपि च । जृम्भाजर्जरडिम्बडम्बरघनश्रीमत्कदम्बद्रुमाः
शैलाभोगभुवो भवन्ति ककुभः कादम्बिनीश्यामलाः ।
उद्यत्कन्दलकान्तकेतकभृतः कच्छाः सरित्स्रोतसा-
माविर्भूतशिलीन्ध्रलोध्रकुसुमस्मेरा वनानां ततिः ॥१६॥

माध० । सखे पश्यामि किं तु दुरालोकरमणीयाः संप्रत्यरण्यगिरिभूमयः । तत्किमेतत् । सास्रम् । अथवा किमन्यत् ।

उत्फुल्लार्जुनसर्जवासितवहत्पौरस्त्यझञ्झामरु-
त्प्रेङ्खोलस्खलितेन्द्रनीलशकलस्निग्धाम्बुदश्रेणयः ।
धारासिक्तवसुंधरासुरभयः प्राप्तास्त एतेऽधुना
घर्माम्भोविगमागमव्यतिकरश्रीवाहिनो वासराः ॥१७॥

हा प्रिये मालति

तरुणतमालनीलबहुलोन्नमदम्बुधराः
शिशिरसमीरणावधूतनूतनवारिकणाः ।
कथमवलोकयेयमधुना हरिहेतिमती-
र्मदकलनीलकण्ठकलहैर्मुखराः ककुभः ॥ १८ ॥

शोकार्तिं नाटयति ।

मक० । कोऽप्यतिदारुणो दशाविपाकः संप्रति वयस्यस्य । सास्रम् । मया पुनर्वञ्चायमाणेन विनोद आरब्धः । निःश्वस्य । एवं च पर्यवसितप्रायैव नो माधवप्रत्याशा । सभयं विलोक्य । कथं प्रमुग्ध एव । आकाशे । मालति मालति किमपरं निरनुक्रोशासि ।

अपहस्तितबान्धवे त्वया विहितं साहसमस्य तृष्णया ।
तदिहानपराधिनि प्रिये सखि कोऽयं करुणोज्झितक्रमः ॥१९॥

कथमद्यापि नोच्छ्वासिति । हन्त मुषितोऽस्मि दैवेन ।

मातर्मातर्दलति हृदयं ध्वंसते देहबन्धः
शून्यं मन्ये जगद[1]विरतज्वालमन्तर्ज्वलामि ।
सीदन्नन्धे तमसि विधुरो मज्जतीवान्तरात्मा
विष्वङ्मोहः स्थगयति कथं मन्दभाग्यः करोमि ॥२०॥

कष्टं भोः कष्टम् ।

बन्धुताहृदयकौमुदीमहो मालतीनयनमुग्धचन्द्रमाः ।
सोऽयमद्य मकरन्दनन्दनो जीवलोकतिलकः प्रलीयते ॥२१॥

हा वयस्य माधव

गात्रेषु चन्दनरसो [2]दृशि शारदेन्दु-
रानन्द एव हृदये मम यस्त्वमासीः ।
तं त्वां निकामकनीयमकाण्ड एव
कालेन जीवितमिवोद्धरता हतोऽस्मि ॥२२॥

स्पृशन् ।

अकरुण वितर स्मितोज्ज्वलां दृशमतिदारुण देहि मे गिरम् ।
सहचरमनुरक्तचेतसं प्रियमकरन्द कथं न मन्यसे ॥ २३ ॥

माधवः संज्ञां लभते ।

मक० । सोच्छ्वासम् । अयमचिरधौतराजपट्टरुचिरमांसलच्छविर्नवजलधरस्तोयसीकरासारेण प्रियवयस्यं मे जीवयति । दिष्ट्या समुच्छ्वासितस्तावत् ।

माध० । तत्कमत्र विपिने प्रियावार्ताहरं करोमि । विलोक्य । साधु साधु ।

फलभरपरिणामश्यामजम्बूनिकुञ्ज-
स्खलिततनुतरङ्गामुत्तरेण स्रवन्तीम् ।
उपरि विघटमानः प्रौढतापिच्छनीलः
श्रयति शिखरमद्रेर्नूतनस्तोयवाहः ॥ २४ ॥

१ आविरल २ हृदि.

सरभसमुत्थायोन्मुखः कृताञ्जलिः ।

कच्चित्सौम्य प्रियसहचरी विद्युदालिङ्गति त्वा-
माविर्भूतप्रणयसुमुखाश्चातका वा भजन्ते ।
पौरस्त्यो वा सुखयति मरुत्साधुसंवाहनाभि-
र्विष्वग्विभ्रत्सुरपतिधनुर्लक्ष्म लक्ष्मीं तनोति ॥ २५ ॥

आकर्ण्य । अये प्रतिरवभरितकन्दरानन्दितोत्कण्ठनीलकण्ठकलकेकानुबन्धिना मन्द्रहुंकृतेन मामनुमन्यते । यावदभ्यर्थये । भगवन् जीमूत

दैवात्पश्येर्जगति विचरन्निच्छया मत्प्रियां चे-
दाश्वास्यादौ तदनु कथयेर्माधवीयामवस्थाम् ।
आशातन्तुर्न च कथयतात्यन्तमुच्छेदनीयः
प्राणत्राणं कथमपि करोत्यायताक्ष्याः स एकः ॥ २६ ॥

सहर्षम् । अये प्रचलितः । तदन्यतः संचरामि । परिक्रामति । हा तात हा अम्ब हा भगवति परित्रायस्व परित्रायस्व । पश्य माधवस्यावस्थाम् ।

मक० । साकूतम् । कथमिदानीमुन्मादोपरागो माधवेन्दुमास्कन्दति ।

माध० । धिक्प्रमादः ।

नवेषु लोध्रप्रसवेषु कान्तिर्दृशः कुरङ्गीषु गतं गजेषु ।
लतासु नम्रत्वमिति प्रमथ्य व्यक्तं विभक्ता विपिने प्रिया मे॥२७॥

हा प्रिये मालति ।

मक० । सुहृदि गुणनिवासे प्रेयसि प्राणनाथे
कथमपि सहपांसुक्रीडनप्रौढसख्ये ।
प्रियजनविरहाधिव्याधिवेगं दधाने
हतहृदय विदीर्य त्वं द्विधा न प्रयासि ॥२८॥

माध० । सुलभानुकारः खलु जगति वेधसो निर्माणसंनिवेशः । भवत्वेवं तावत् । उच्चैः । अयमहं भोः प्रणिपत्य
३ भूधरारण्यचारिणः सत्त्वान्विज्ञापयामि । मां मुहूर्तमवधानदानेनानुगृह्णन्तु भवन्तः ।

भवद्भिः सर्वाङ्गप्रकृतिरमणीया कुलवधू-
रिहस्थैर्दृष्टा वा विदितमथ वास्याः किमभवत् ।
वयोऽवस्थां तस्याः शृणुत सुहृदो यत्र मदनः
प्रगल्भव्यापारश्चरति हृदि मुग्धश्च वपुषि ॥२९॥

कष्टं भोः कष्टम् ।

केकाभिर्नीलकण्ठस्तिरयति वचनं ताण्डवादुच्छिखण्डः
कान्तामन्तःप्रमोदादभिसरति मदभ्रान्ततारश्चकोरः ।
गोलाङ्गूलः कपोलं छुरयति रजसा कौसुमेन प्रियायाः
कं याचे यत्र यत्र ध्रुवमनवसरग्रस्त एवार्थिभावः ॥३०॥

अयं च । दन्तच्छदारुणिमरञ्जितकान्तदन्त-
मुन्नम्य चुम्बति वलीवदनः प्रियायाः ।
काम्पिल्लकप्रसवपाटलगण्डपालि
पाकारुणस्फुटितदाडिमकान्ति वक्त्रम् ॥ ३१ ॥

एष प्रियतमास्कन्धविश्रान्तकरः करी । कथमत्राप्यनवसरः ।

कण्डूकुड्मलितेक्षणां सहचरीं दन्तस्य कोट्या लिख-
न्पर्यायव्यतिकीर्णकर्णपवनैराह्लादिभिर्वीजयन् ।
जग्धार्धैर्नवसल्लकीकिसलयैरस्याः स्थितिं कल्पयन्
धन्यो वन्यमतङ्गजः परिचयप्रागल्भ्यमभ्यस्यति ॥३२॥

अन्यतोवलोक्य । अयं तु ।

नान्तर्वर्तयति ध्वनत्सु जलदेष्वामन्द्रमुद्गर्जितं
नासन्नात्सरसः करोति कवलानावर्जितैः शैवलैः ।

१ कौङ्कुमेन.

दानज्यानिविषादमूकमधुपव्यासङ्गदीनाननो
नूनं प्राणसमावियोगविधुरः स्तम्बेरमस्ताम्यति ॥३३॥

अलमनेनायासितेन। एष सानन्दसहचरीसमाकर्ण्यमानमधुरगम्भीरकण्ठगर्जितध्वनिरपरो मत्तमातङ्गयूथपालः प्रत्यग्रविकासितकदम्बसंघातसुरभिशीतलामोदबहलसंगालितमांसलकपोलनिष्यन्दकर्दमितकरटः समुद्दलितकमलिनीखण्डविप्रकीर्णपर्णकमलकेसरमृणालबिसकन्दकोमलाङ्कुरनिकरमनवरतप्रवृत्तकमनीयकर्णतालताण्डवप्रचलजर्जरितजलतरंगविततनीहारमुत्त्रस्तकुररसारसं सरोऽवगाह्य विहरति। भवत्वाभाषे। महाभाग नागपते श्लाघ्ययौवनः खल्वासि कान्तानुवृत्तिचातुर्यमप्यस्ति भवतः। किं तु। सापवादम्।

लीलोत्खातमृणालकाण्डकवलच्छेदेषु संपादिताः
पुष्यत्पुष्करवासितस्य पयसो गण्डूषसंक्रान्तयः।
सेकः सीकरिणा करेण विहितः कामं विरामे पुन-
र्न स्नेहादनरालनालनलिनीपत्त्रातपत्रं धृतम् ॥ ३४ ॥

कथमवधीरणानीरसं व्रजति। हन्त मूढ एवास्मि योऽस्मिन्वनेचरे वयस्यमकरन्दोचितं व्यवहारामि। हा प्रियवयस्य

धिगुरुव्यसितवैशसं मम यदित्थमेकाकिनो
धिगेव रमणीयतां त्वदनुभावभावादृते।
त्वया सह न याति योऽत्र दिवसोऽपि स ध्वंसतां
प्रमोदमृगतृष्णिकां धिगपरत्र या जायते ॥ ३५ ॥

मक०। अये उन्मादमोहान्तरितोऽपि मां प्रति कुतश्चिद्व्यञ्जनात्प्रबुद्ध एवास्य सहजस्नेहसंस्कारः। तदसंनिहितमेव मां मन्यते। पुरः स्थित्वा। एष पार्श्वचर एव ते मकरन्दो मन्दभाग्यः।

माध०। प्रियवयस्य संभावय परिष्वजस्व माम्। प्रियां तु मालतीं प्रति निराशः परिभ्रान्तोऽस्मि। इति मूर्छति।

मक० । सहर्षम् । एष संभावयामि जीवितेश्वरम् । विलोक्य सकरुणम् । हा कष्टम् । आविर्भूतमत्परिष्वङ्गोत्कण्ठ एव निश्चेतनः
९ संवृत्तः । तत्कृतमिदानीमाशाव्यसनेन । सर्वथैव मे नास्ति वयस्य इति युक्तः परिच्छेदः । हा वयस्य

यत्स्नेहसंज्वरवता हृदयेन नित्य-
माबद्धवेपथु विनापि निमित्तयोगात् ।
त्वद्व्यापदो गणयता भयमन्वभावि
तत्सर्वमेकपद एव मम प्रशान्तम्[1] ॥ ३६ ॥

सखे वरं त एवातिक्रान्ता मुहूर्तास्तथाविधमपि भवन्तं येषु चेतयमानमनुभूतवानास्मि । इदानीं तु

भारः कायो जीवितं वज्रकीलं[2]
काष्ठाः शून्या निष्फलानीन्द्रियाणि ।
कष्टः कालो मां प्रति त्वत्प्रयाणे
शान्तालोकः सर्वतो जीवलोकः ॥ ३७ ॥

विचिन्त्य । तत्किं नु खलु माधवास्तमयसाक्षिणा मया भवितव्यमिति जीवामि । भवत्वमुष्माद्गिरिशिखरात्पाटलावत्यां
३ निपत्य माधवस्य मरणाग्रेसरो भवामि । किंचित्परिक्रम्य सकरुणं निवृत्यावलोक्य च । कष्टं भोः कष्टम् ।

तदेतदसितोत्पलद्युति शरीरमस्मिन्नभू-
न्ममातिदृढपीडनैरपि न तृप्तिरालिङ्गनैः ।
यदुल्लसितविस्मया बत निपीतवत्यः पुरा
नवप्रणयविभ्रमाकुलितमालतीदृष्टयः ॥ ३८ ॥

आश्चर्यम् । एतस्यां तनाववरमे वयसि तावतो गुणसमाहारस्य संनिवेशः कथमिवाभूत् । सखे माधव

१ प्रणष्टम् २ शल्यभूतं

आपूर्णश्च कलाभिरिन्दुरमलो यातश्च राहोर्मुखं
संजातश्च घनाघनो जलधरः शीर्णश्च वायोर्जवात् ।
निर्वृत्तश्च फलेग्रहिर्द्रुमवरो दग्धश्च दावाग्निना
त्वं चूडामणितां गतश्च जगतः प्राप्तश्च मृत्योर्वशम् ॥३९॥

तत्परिष्वजे तावदेवंगतमपि वयस्यम् । अर्थितश्चानेन संप्रत्येवायमर्थः । परिष्वज्य । हा वयस्य विमलविद्यानिधे गुणगुरो मालतीस्वयंग्राहजीवितेश्वर कामन्दकीमकरन्दानन्दनमुखचन्द्र माधव अयमत्र ते जन्मन्यपश्चिमः पश्चिमावस्थाप्रार्थितो मकरन्दबाहुपरिष्वङ्गः । सखे संप्रति मुहूर्तमपि मकरन्दो जीवतीति मैव मंस्थाः ।

आजन्मनः सहनिवासितया मयैव
मातुः पयोधरपयोऽपि समं निपीय ।
त्वं पुण्डरीकमुख बन्धुतया निरस्त-
मेको निवापसलिलं पिबसीत्ययुक्तम् ॥ ४० ॥

सकरुणं विमुच्य परिक्रम्य च । इयमधस्तात्पाटलावती । भगवति आपगे

प्रियस्य सुहृदो यत्र मम तत्रैव संभवः ।
भूयादमुष्य भूयोऽपि भूयासमनुसंचरः ॥ ४१ ॥

इति पतितुमिच्छति ।

प्रविश्य सहसा सौदामिनी । वारयित्वा । वत्स कृतं साहसेन ।

मक० । विलोक्य । अयि कासि । किमहं त्वया प्रतिषिद्धः ।

सौदा० । आयुष्मन् किं त्वं मकरन्दः ।

मक० । मुञ्च स एवास्मि मन्दभाग्यः ।

सौदा० । वत्स योगिन्यस्मि मालत्यभिज्ञानं च धारयामि । इति बकुलमालां दर्शयति ।

मक० । सोच्छ्वासं सकरुणम् । आर्ये अपि जीवति मालती ।

सौदा० । अथ किम् । अपि च वत्स किमत्याहितं माधवस्य यदनिष्टं व्यवसितोऽसीत्या[1]कम्पितास्मि ।

मक० । आर्ये तमहं प्रमुग्धमेव वैराग्यात्परित्यज्यागतस्तदेहि तूर्णं संभावयावः । इति त्वरितं परिक्रामतः ।

माध० । आश्वस्य । अये प्रतिबोधित एवास्मि केनापि । विचिन्त्य । नूनमस्यायमभिनवजीमूतजलबिन्दुवाहिनः प्रभञ्जनस्यानपेक्षितास्मदवस्थो व्यापारः ।

मक० । विलोक्य । दिष्ट्या पुनः प्रत्यापन्नचेतनो वयस्यः ।

सौदा० । विलोक्य । संवदत्युभयोर्मालतीनिवेदितः शरीराकारः ।

माध० । भगवन् पौरस्त्यपवन् ।

भ्रमय जलदानम्भोगर्भान्प्रमोदय चातका-
न्कलय शिखिनः केकोत्कण्ठान्कठोरय केतकान् ।
विरहिणि जने मूर्छां लब्ध्वा विनोदयति व्यथा-
मकरुण पुनः संज्ञाव्याधिं विधाय किमीहसे ॥ ४२ ॥

मक० । सुवृत्तमखिलजन्तुजीवनेन मातरिश्वना ।

माध० । देव वायो तथापि भवन्तमेवं प्रार्थये ।

विकसत्कदम्बनिकुरुम्बपांसुना
सह जीवितं वह[2] मम प्रिया यतः ।
अथ वा तदङ्गपरिवासशीतलं
मयि किंचिद[3]र्पय भवान्हि मे गतिः ॥ ४३ ॥

कृताञ्जलिः प्रणमति ।

सौदा० । सुसमाहितः खल्वभिज्ञानार्पणस्यावसरः । अञ्जलौ मालां मुञ्चति ।

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१ आशंकितास्मि, भीताकंपितास्मि, २ घटय मे for वह मम, ३ किंचिद्दीरय.

माध० । साकूतविस्मयहर्षम् । कथमियमस्मद्विरचिता प्रियतमास्तनोत्साहदुर्ललितमूर्तिरनङ्गमन्दिराङ्गनबकुलप्रसवमाला । निरूप्य
६ सहर्षम् । कः संदेहः । तथा हि । स एवायमस्याः

मुग्धेन्दुसुन्दरतदीयमुखावलोक-
हेलाविशृङ्खलकुतूहलनिह्नवाय ।
दुर्न्यस्तपुष्परचितोऽपि लवङ्गिकाया-
स्तोषं ततान विषमग्रथितोऽपि भागः ॥ ४४ ॥

सहर्षोन्मादमुत्थाय । प्रिये मालति इयं वीक्ष्यसे । सकोपमिव । अपि मदवस्थानभिज्ञे

प्रयान्तीव प्राणाः सुतनु हृदयं ध्वंसत इव
ज्वलन्तीवाङ्गानि प्रसरति समन्तादिव तमः ।
त्वरा[1]प्रस्तावोऽयं न खलु परिहासस्य विषय-
स्तदक्ष्णोरानन्दं वितर मयि मा भूरकरुणा ॥ ४५ ॥

सर्वतो दृष्ट्वा सनिर्वेदं । कुतोऽत्र मालति । बकुलमालामुद्दिश्य । अयि प्रियाप्रणयिनि बकुलमाले उपकारिण्यसि । अतः स्वागतं
३ भवत्याः ।

निष्प्रत्यूहाः प्रियसखि यदा दुःसहाः संबभूवु-
र्देहोद्दाहव्यसनगुरवो मन्मथोन्माथवेगाः ।
तस्मिन्काले कुवलयदृशस्त्वत्समाश्लेष एव
प्राणत्राणं प्रगुणमभवन्मत्परिष्वङ्गकल्पः ॥४६॥

सकरुणं निर्वर्ण्य ।

आनन्दमिश्रमदनज्वरदीपनानि
गाढानुरागरसवन्ति तदा तदा च ।
स्नेहाङ्कनानि मम मुग्धदृशश्च कण्ठे
कष्टं स्मरामि तव तानि गतागतानि ॥ ४७ ॥

१ प्रिये २ देहोन्मादप्रथन°

इति हृदये निधाय मूर्छति ।

मक० । उपसृत्य वीजयन् । सखे समाश्वसिहि समाश्वसिहि ।

माध० । आश्वस्य । मकरन्द किं न पश्यसि कुतोऽपि सहसैव मालतीस्नेहं वहतो बकुलदाम्नो लाभः । तत्कथं नु मन्यसे कुत एतदिति ।

मक० । वयस्य इयमार्या योगीश्वर्यस्य मालत्यभिज्ञानस्योपनेत्री ।

माध० । विलोक्य सकरुणं कृताञ्जलिः । आर्ये प्रसीद कथय जीवति मे प्रियतमा ।

सौदा० । वत्स समाश्वसिहि जीवति सा कल्याणी ।

माधवमकरन्दौ । समुच्छ्वस्य । आर्ये यद्येवं तत्कथय क एष वृत्तान्त इति ।

सौदा० । पुरा किल करालायतने मालतीमुपहरन्नघोरघण्टः करवालपाणिर्माधवेन व्यापादितः ।

माध० । सावेगम् । आर्ये विरम विरम विज्ञातो वृत्तान्तः ।

मक० । सखे क इव ।

माध० । सखे किमन्यत् । सकामा कपालकुण्डलेति ।

मक० । आर्ये अप्येवम् ।

सौदा० । एवं यथा विदितं वत्सेन ।

मक० । कष्टं भोः कष्टम्

कुमुदाकरेण शरदिन्दुचन्द्रिका
यदि रामणीयकगुणाय संगता ।
सुकृतं तदस्तु कतमस्त्वयं विधि-
र्यदकालमेघविततिर्व्ययूयुजत् ॥ ४८ ॥

माध० । हा प्रिये मालति कष्टमतिबीभत्समापन्नासि ।

कथमिव तदाभवस्त्वं कमलमुखि कपालकुण्डलाग्रस्ता ।
उत्पातधूमलेखाक्रान्तेव कला शशधरस्य ॥ ४९ ॥

भगवति कपालकुण्डले

निर्माणमेव हि तदादरलालनीयं
मा पूतनात्वमुपगाः शिवतातिरेधि ।
नैसर्गिकी सुरभिणः कुसुमस्य सिद्धा
मूर्ध्नि स्थितिर्न मुसलैरवताडनानि ॥५०॥

३ सौदा० । वत्स अलमावेगेन ।

अकरिष्यदसौ पापमतिनिष्करुणैव सा ।
नाभविष्यमहं तत्र यदि तत्परिपन्थिनी ॥ ५१ ॥

उभौ । प्रणम्य । अतिप्रसन्नमार्यापादैः । तत्कथय का पुनस्त्वमस्माकमेवंविधा बन्धुः ।

३ सौदा० । ज्ञास्यथः खल्वेतत् । उत्थाय । इयमहमिदानीं

गुरुचर्यातपस्तन्त्रमन्त्रयोगाभियोगजाम्
इमामाक्षेपिणीं सिद्धिमातनोमि शिवाय वः ॥ ५२ ॥

इति समाधवा निष्क्रान्ता ।

मक० । आश्चर्यमाश्चर्यम् ।

व्यतिकर इव भीमस्तामसो वैद्युतश्च
क्षणमुपहतचक्षुर्वृत्तिरुद्भूय शान्तः ।

विलोक्य सभयम् ।

कथमिह न वयस्यस्तत्किमेतत् । विचिन्त्य । किमन्यत्प्रभवति हि महिम्ना स्वेन योगीश्वरीयम् ॥ ५३ ॥

सवितर्कम् । किमयमर्थोऽनर्थ इति संप्रति प्रमुग्धोऽस्मि ।

अपि च । अस्तोकविस्मयमपस्मृतपूर्ववृत्त-
मुद्भूतनूतनभयज्वरजर्जरं नः ।
एकक्षणत्रुटितसंघटितप्रमोह-
मानन्दशोकशबलत्वमुपैति चेतः ॥५४॥

तदत्र कान्तारगहने सहास्मद्वर्गेण प्रविष्टां भगवतीमन्विष्य तस्या वृत्तान्तमेनं कथयामि । इति निष्क्रान्तः ।

॥ मालत्यन्वेषणं नाम नवमोऽङ्कः ॥

॥ दशमोऽङ्कः ॥

ततः प्रविशति कामन्दकी लवङ्गिका मदयन्तिका च ।

काम० । सकरुणं सास्रम् । हा वत्से मालति मदङ्कालंकारिणि कासि देहि मे प्रतिवचनम् ।

आ जन्मनः प्रतिमुहूर्तविशेषरम्या-
ण्याचेष्टितानि तव संप्रति तानि तानि ।
चाटूनि चारुमधुराणि च संस्मृतानि
देहं दहन्ति हृदयं च विदारयन्ति ॥ १ ॥

अपि च । पुत्रि

अनियतरुदितस्मितं विराज-
त्कतिपयकोमलदन्तकुड्मलाग्रम् ।
वदनकमलकं शिशोः स्मरामि
स्खलदसमञ्जसमुग्धजल्पितं ते ॥ २ ॥

इतरे । सास्रम् । हा पिअसहि सुप्पसण्णमुहअन्दसुन्दरि कहिं गदासि को वा सिरीसकुसुमसुउमारस्स दे सरीरस्स देव्वदुव्विणअपरिणामो एक्कलिआए उवणदो । महाभाअ माहव उवत्थिदत्थमिदमहूसओ दे जीअलोओ संवुत्तो ।

हा प्रियसखि सुप्रसन्नमुखचन्द्रसुन्दरि क गतासि को वा शिरीषकुसुमसुकुमारस्य ते शरीरस्य दैवदुर्विनयपरिणाम एकाकिन्या उपनतः । महाभाग माधव उपस्थितास्तमितमहोत्सवस्ते जीवलोकः संवृत्तः ।

काम० । सविशेषखेदम् । हा वत्सौ ।

अभिनवरागरसोऽयं भवतोः कृतकौतुकः परिष्वङ्गः ।
लवलीलवङ्गयोरिव नियतिमहावात्ययाभिहतः ॥३॥

लव० । सोद्वेगम् । **हदास वज्जमअ सव्वहा णिसंसंसि हिअअ ।** इति हृदयमाहत्य पतति । हताश वज्रमय सर्वथा नृशंसमसि हृदय ।

मद० । सहि लवङ्गिए णं भणामि क्खणमेत्तअं वि दाव समस्सस । सखि लवङ्गिके ननु भणामि क्षणमात्रमपि तावत्समाश्वासिहि ।

लव० । सहि किं करेमि दिढवज्जलेवपडिबद्धणिच्चलं विअ जीविदं ण मं परिच्चअदि ।

सखि किं करोमि दृढवज्रलेपप्रतिबद्धनिश्चलमिव जीवितं न मां परित्यजति ।

काम० । वत्से मालति जन्मनः प्रभृति वल्लभा ते लवङ्गिका । तत्किमेनामुज्जिहानजीवितां वराकीं नानुकम्पसे । इयं हि

उज्ज्वलालोकया स्निग्धा त्वया त्यक्ता न राजते ।
मलीमसमुखी वर्तिः प्रदीपशिखया यथा ॥४॥

कथं च कल्याणि कामन्दकीं परित्यजसि । नन्वकरुणे मदीयचीवरोष्मणैव ते प्रगुणीकृतान्यङ्गानि ।

स्तन्यत्यागात्प्रभृति सुमुखी दन्तपाञ्चालिकेव
क्रीडायोगं तदनु विनयं प्रापिता वर्धिता च ।
लोकश्रेष्ठे गुणवति वरे स्थापिता त्वं मयैव
स्नेहो मातुर्मयि समधिकस्तेन युक्तस्तवापि ॥ ५ ॥

सवैक्लव्यम् । **चन्द्रमुखि संप्रति निराशास्मि ।**

अकारणस्मेरमनोहरा[1]ननः
शिखाललाटार्पितगौरसर्षपः ।
तवाङ्कशायी परिवृत्तभाग्यया
मया न दृष्टस्तनयः स्तनंधयः ॥ ६ ॥

लव० । भअवदि पसीद णीसहम्हि संपदं जीविदुव्वहणेण । साहं इमादो गिरिसिहरादो अत्ताणअं अवधुणिअ णिव्वुदा

१ रमा°.

भविस्सं । तह मे भअवदी आसिसं करेदु जेण जम्मन्तरे वि पिअसहिं पेक्खिस्सं ।

भगवति प्रसीद निःसहास्मि सांप्रतं जीवितोद्वहनेन । साहमस्माद्गिरिशिखरादात्मानमवधुत्य निर्वृता भविष्यामि । तथा मे भगवत्याशिषं करोतु येन जन्मांतरेपि प्रियसखीं प्रेक्षिष्ये ।

काम० । ननु लवङ्गिके कामन्दक्यपि नातःपरं वत्सावियोगेन जीविष्यति समश्चायमुत्कठावेग आवयोः । किंच ।

संगमः कर्मणां भेदाद्यदि न स्यान्न नाम सः ।
प्राणानां तु परित्यागे संतापोपशमः फलम् ॥ ७ ॥

लव० । जह तुम्हे आणवेध । उत्तिष्ठति । यथा यूयमाज्ञापयथ ।

काम० । सदयं वीक्ष्य । वत्से मदयन्तिके ।

मद० । किं आणवेध । अग्गेसरी होहि त्ति । अवहिदम्हि ।

किमाज्ञापयथ । अग्रेसरी भवेति । अवहितास्मि ।

लव० । सहि पसीद विरम एत्तो अत्तणो वावादणादो । मा एदं जणं विसुमरेसि ।

सखि प्रसीद विरमैतस्मादात्मनो व्यापादनात् । मैतं जनं विस्मरासि ।

मद० । सकोपमिव । अवेहि णम्हि दे वसंगदा ।

अपेहि नास्मि ते वशंगता ।

काम० । हन्त निश्चितं वराक्या ।

मद० । स्वगतम् । णाह मअरन्द णमो णमो दे ।

नाथ मकरंद नमो नमस्ते ।

लव० । भअवदि अअं जेव्व मधुमदीसोत्तसंदाणिदपवित्तमेहलो महीहरविडङ्को ।

भगवति अयमेव मधुमतीस्रोतः संदानितपवित्रमेखलो महीधरविटङ्कः ।

कामं० । कृतमिदानीं प्रस्तुतान्तरायेण । सर्वाः पतितुमिच्छन्ति ।

नेपथ्ये । आश्चर्यमाश्चर्यम् ।

व्यतिकर इव भीमस्तामसो वैद्युतश्च
क्षणमुपहतचक्षुर्वृत्तिरुद्भूय शान्तः ।

कामं० । विलोक्य । साद्भुतहर्षम् ।

कथमिह मम वत्सस्तत्किमेतत्
प्रविश्य मकरन्दः । किमन्यत्
प्रभवति हि महिम्ना स्वेन योगीश्वरीयम् ॥८॥

नेपथ्ये । कथमतिदारुणो जनसंमर्दो वर्तते ।

मालत्यपायमधिगम्य विरक्तचेताः
सांसारिकेषु विषयेषु च जीवितेषु ।
निश्चित्य वह्निपतनाय सुवर्णबिन्दु-
मभ्येति भूरिवसुरित्यधुना हताः स्मः ॥९॥

मदयन्तिकालवङ्गिके । झत्ति मालदीमाहवाणं दंसणब्भुदओ झत्ति अच्चाहिदं । झटिति मालतीमाधवयोर्दर्शनाभ्युदयो झटित्यत्याहितम् ।

३ कामन्दकीमकरन्दौ । दिष्ट्या । धिक्कष्टम् । आश्चर्यमाश्चर्यम् ।

किमयमसिपत्रचन्दनरसच्छटासारयुगपदवपातः ।
अनलस्फुलिङ्गकलितः किमयमनभ्रः सुधावर्षः ॥ १० ॥
संजीवनौषधिविषव्यतिकरमालोकतिमिरसंभेदम् ।
अद्य विधिरशनिशशधरमयूखसंवलनमनुकुरुते ॥ ११ ॥

नेपथ्ये । हा ताद विरम विरम दंसणूसुअम्हि दे वअणकम- 4
लस्स । पसीद संभावेहि मं । कधं मम कारणादो समत्तलो-
३ आलोअन्तरालविक्खादणिम्मलकुलेक्कमङ्गलप्पदीवभूदं अत्ता-
णअं परिच्चआसि । मए उण अणज्जाए णिरणुकोसा तुम्हे त्ति
संभाविदं आसि ।

हा तात विरम विरम दर्शनोत्सुकास्मि ते वदनकमलस्य । प्रसीद संभावय माम् । कथं मम कारणात्समस्तलोकान्तरालविख्यातनिर्मलकुलैकमङ्गलप्रदीपभूतमात्मानं परित्यजसि । मया पुनरनार्यया निरनुक्रोशा यूयमिति संभावितमासीत् ।

कामं० । हा वत्से

जन्मान्तरादिव पुनः कथमपि लब्धासि यावदयमपरः ।
उपराग इव शशिकलां कवलयितुमुपस्थितोऽनर्थः ॥१२॥

इतराः । हा पिअसहि । हा प्रियसखि ।

ततः प्रविशति प्रमुग्धां मालतीं धारयन्माधवः ।

माध० । कष्टं भो कष्टम् ।

एषा प्रवासं कथमप्यतीत्य याता पुनः संशयमन्यथैव ।
को नाम पाकाभिमुखस्य जन्तोर्द्वाराणि दैवस्य पिधातुमीष्टे ॥

मक० । सहसोपसृत्य माधवं प्रति । सखे अथ सा योगिनी क्व ।

माध० । श्रीपर्वतादिहाहं सत्वरमपतं तयैव सह सद्यः ।
करुणवनेचरवचनादनन्तरं तां न पश्यामि ॥ १४ ॥

कामन्दकीमकरन्दौ । सप्रणयमाकाशे । महाभागे पुनस्त्रायस्व नः किमर्थमन्तर्हितासि ।

लवङ्गिकामदयन्तिके । सहि मालदि णं भणामि सहि मालदि त्ति । सोत्कम्पम् । भअवदि परित्ताहि चिरणिरुद्धणीसासणिप्फुरं से हिअअं । हा अमच्च हा पिअसहि दुवे वि तुम्हे परप्परावसाणस्स कारणं जादा ।

सखि मालति ननु भणामि सखि मालति इति । भगवति परित्रायस्व चिरनिरुद्धनिश्वासनिःस्फुरमस्या हृदयम् । हा अमात्य हा प्रियसखि द्वावपि युवां परस्परावसानस्य कारणं जातौ ।

कामः० । हा वत्से मालति ।

माध० । हा प्रिये ।

१२ मक० । हा प्रियसखि । सर्वे मोहमुपगम्य पुनः संज्ञां लभन्ते ।

काम० । ऊर्ध्वमवलोक्य । तत्किमेष झटिति पात्यमानादिवाम्बुदादम्बुनिवहः परिस्खलन्नस्मान्प्रीणयति ।

१५ माध० । सोच्छ्वासम् । अये प्रत्यापन्नचेतना मालती । तथाह्यस्याः

भवति विततश्वासोन्नाहप्रणुन्नपयोधरं
हृदयमपि च स्निग्धं चक्षुर्निजप्रकृतौ स्थितम् ।
तदनु वदनं मूर्च्छाच्छेदात्प्रसादि विराजते
परिगतमिव प्रारम्भेऽह्नः श्रिया सरसीरुहम् ॥ १५ ॥

नेपथ्ये । अविगणय्य नृपं सहनन्दनं
चरणयोर्नतमाग्निमुखे पतन् ।
सपदि भूरिवसुर्विनिवर्तितो
मम गिरा गुरुसंमदविस्मयः ॥ १६ ॥

माधवमकरन्दौ । ऊर्ध्वमवलोक्य सहर्षम् । भगवति दिष्ट्या वर्धसे ।

सा योगिन्यम्बरतो विघटितजलदाभ्युपैत्येयं यस्याः ।
वागमृतजलासारो जलदजलासारमतिशेते ॥१७॥

काम० । प्रियं नः प्रियं नः ।

माल० । दिट्ठिआ पच्चुज्जीविदम्हि । दिष्ट्या प्रत्युज्जीवितास्मि ।

३ काम० । सहर्षं सबाष्पं च । एह्येहि पुत्रि मालति ।

माल० । कधं भअवदी । इति पादयोर्निपतति । कथं भगवती ।

काम० । उत्थाप्यालिङ्ग्य मूर्ध्न्याघ्राय ।

जीव जीवितसमाय जीवितं देहि जीवतु सुहृज्जनश्च ते ।
अङ्कैस्तुहिनसङ्गशीतलैः पुत्रि मां प्रियसखीं च जीवय ॥१८॥

माध० । वयस्य मकरन्द संप्रत्युपादेयो माधवस्य जीवलोकः संवृत्तः ।

मक० । सहर्षम् । एवमेतत् ।

मदयन्तिकालवङ्गिके । पिअसहि मणोरहातिक्कन्तदंसणे संभावेहि अम्हे परिस्सङ्गेण ।

प्रियसखि मनोरथातिक्रान्तदर्शने संभावयावां परिष्वङ्गेन ।

माल० । हा पिअसहिओ । उभे आलिङ्गति । हा प्रियसख्यौ ।

काम० । वत्सौ किमेतत् ।

माधवमकरन्दौ । भगवति

कपालकुण्डलाकोपदुर्जातजनितापदः ।
वयमभ्युद्धृताः कृच्छ्रान्निर्बन्धादार्ययानया ॥ १९ ॥

काम० । कथमघोरघण्टवधविजृम्भितमेतत् ।

मदयन्तिकालवङ्गिके । अहो अच्चरीअं पुणरुत्तदारुणस्स परिणामरमणिज्जत्तणं विहिणो ।

अहो आश्चर्यं पुनरुक्तदारुणस्य परिणामरमणीयत्वं विधेः ।

प्रविश्य सौदामिनी । उपसृत्य । भगवति कामन्दकि स एष वश्चिरन्तनोऽन्तेवासी जनः प्रणमति ।

काम० । अये भद्रा सौदामिनी ।

माधवमकरन्दौ । सविस्मयम् । कथमियं भगवत्याः पक्षपातस्थानमाद्यशिष्या सौदामिनी । तत्सर्वमधुना संगच्छते ।

काम० । एह्येहि भूरिजनजीवितदानपुण्य-
संभारधारिणि चिरादसि हन्त दृष्टा ।
वृत्तप्रमोदमपि नन्दय मे शरीर-
मालिङ्ग्य सौहृदनिधे विरम प्रणामात् ॥ २० ॥

अपि च । वन्ध्या त्वमेव जगतः स्पृहणीयसिद्धि-
रेवंविधैर्विलसितैरतिबोधिसत्त्वैः ।
यस्याः पुरापरिचयप्रतिबद्धबीज-
मुद्भूतभूरिफलशालि विजृम्भितं ते ॥ २१ ॥

मदयन्तिकालवङ्गिके । इअं सा अज्जा सोदामिणी ।

इयं सार्या सौदामिनी ।

माल० । बाढं । इमाए क्खु भअवदीसंबन्धपक्खवादिणीए णिब्भच्छिअ कवालकुण्डलं अत्तणो आवसधं उवणीअ भअवदीसिणेहणिव्विसेसं समासासिदम्हि । किं च केसरावलीसाहिण्णाणहत्थाए इह आगच्चूण सव्वे तुम्हे संधारिदा ।

बाढम् । अनया खलु भगवतीसंबन्धपक्षपातिन्या निर्भर्त्स्य कपालकुण्डलामात्मन आवसथमुपनीय भगवतीस्नेहनिर्विशेषं समाश्वासितास्मि । किं च केसरावलीसाभिज्ञानहस्तयेहागत्य सर्वे यूयं संधारिताः ।

मदयन्तिकालवङ्गिके । सुप्पसण्णा णो कणिट्ठा भअवदी ।

सुप्रसन्ना नः कनिष्ठा भगवती ।

माधवमकरन्दौ । अहो नु खलु भोः ।

अपि चिन्तामणिश्चिन्तापरिश्रममपेक्षते ।
इदं त्वाचिन्तितं मन्ये कृतमाश्चर्यमार्यया ॥ २२ ॥

सौदा० । स्वगतम् । हन्त लज्जयति मामत्यन्तसौजन्यमेषाम् । प्रकाशम् । भगवति एतत्प्रहृष्टनन्दनाभिनन्दितेन राज्ञा पद्मावतीश्वरेण भूरिवसोः प्रत्यक्षमभिलिख्य पत्रमायुष्मतो माधवस्य प्रेषितम् । लेखमपर्यति ।

काम० । गृहीत्वा वाचयति । स्वस्त्यस्तु वः । परमेश्वरः समाज्ञापयति यथा

श्लाघ्यानां गुणिनां धुरि स्थितवति श्रेष्ठान्वये च त्वयि
प्रत्यस्तंव्यसने महीयसि परं प्रीतोऽस्मि जामातरि ।

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१ प्रत्युत्पन्नमतौ noticed by the Com.

तेनेयं मदयन्तिकाद्य भवतः प्रीत्यै तव प्रेयसे
मित्राय प्रथमानुरागघटिताप्यस्माभिरुत्सृज्यते ॥२३॥

माधवमुद्दिश्य। वत्स श्रूयताम्।

माध०। श्रुतम्। इदानीं सर्वतः कृतार्थोऽस्मि।

माल०। दिट्ठिआ एत्ताहे अवहदं हिअअस्स आसङ्कासल्लं।

दिष्ट्येदानीमपहृतं हृदयस्याशङ्काशल्यम्।

लव०। संपदं णिरवसेसं माहवसिरिणो मालदीए अ फलिदा मणोरहा। सांप्रतं निरवशेषं श्रीमाधवस्य मालत्याश्च फलिता मनोरथाः।

मक०। पुरोवलोक्य। कथमवलोकिताबुद्धरक्षिते कलहंसकेन सह प्रमोदनिर्भरं नृत्यन्त्यावित एवागच्छतः।

ततः प्रविशतोवलोकिताबुद्धरक्षिते कलहंसकश्च। विविधं नृत्यं कृत्वा सर्वे उपसृत्य सप्रमाणं कामन्दकीं प्रति। जअ भअवदि कज्जाणिहाणे। माधवं प्रति। जअ मअरन्दणन्दण माहव पुण्णचन्द दिट्ठिआ वड्ढसि। सर्वे सस्मितं पश्यन्ति।

जय भगवति कार्यनिधाने। जय मकरन्दनन्दन माधव पूर्णचन्द्र दिष्ट्या वर्धसे।

लव०। को वा इमस्सिं संपूरिदसव्वप्पआरमहूसवे ण परिहाससंपुण्णो होइ।

को वास्मिन्संपूरितसर्वप्रकारमहोत्सवे न परिहाससंपूर्णो भवति।

काम०। एवमेतत्। अस्ति वा कुतश्चिदेवंभूतमद्भुतं विचित्ररमणीयोज्ज्वलं महाप्रकरणम्।

सौदा०। इदमत्र रमणीयतरं यदमात्ययोर्भूरिवसुदेवरातयोश्चिरात्पूर्णोऽयमितरेतरापत्यसंबन्धात्मा मनोरथः।

माल०। स्वगतम्। कहं विअ। कथमिव।

माधवमकरन्दौ। सकौतुकम्। भगवति अन्यथा वस्तुवृत्तमन्यथा वचनमार्यायाः।

लव० । जनान्तिकम् । भअवदि किं पडिवज्जिदव्वं ।

भगवति किं प्रतिपत्तव्यम् ।

२७ काम० । स्वगतम् । संप्रति मदयन्तिकासंबन्धान्नन्दनोपग्रहात्प्रत्यस्तशङ्काः खलु वयम् । प्रकाशम् । वत्सौ न खल्वन्यथा वस्तुवृत्तं यतः श्रावकावस्थायामस्मत्सौदामिनीप्रत्यक्षमनयो-
३०र्वृत्तेयं प्रतिज्ञावश्यमावाभ्यामपत्यसंबन्धः कर्तव्य इति । प्रधानप्रकृतिकोपस्त्वेवं परिहृतः ।

माल० । अहो संवरणम् ।

३३ माधवमकरन्दौ । आश्चर्यम् । जयन्ति महतां संस्तुतापलापिन्यः कल्याणिन्यो नीतयः ।

काम० । वत्स

यत्प्रागेव मनोरथैर्वृतमभूत्कल्याणमायुष्मतो-
स्तत्पुण्यैर्मदुपक्रमैश्च फलितं क्लेशोऽपि मच्छिष्ययोः ।
निष्णातश्च समागमोऽपि विहितस्त्वत्प्रेयसः कान्तया
संप्रीतौ नृपनन्दनौ यदपरं प्रेयस्तदप्युच्यताम् ॥२४॥

माध० । सहर्षं प्रणमन् । भगवति अतःपरमपि प्रियमस्ति । तथापीदमस्तु भगवतीपादप्रसादात् ।

सन्तः सन्तु निरन्तरं सुकृतिनो विध्वस्तपापोदया
राजानः परिपालयन्तु वसुधां धर्मे स्थिताः सर्वदा ।
काले संततवर्षिणो जलमुचः सन्तु क्षितौ पुण्यतो
मोदन्तां घनबन्धुबान्धवसुहृद्गोष्ठीप्रमोदाः प्रजाः ॥२५॥

इति निष्क्रान्ता सर्वे ।

मालतीमाधवे दशमोऽङ्कः ॥

इति मालतीमाधवं नाम प्रकरणं समाप्तम् ॥

श्लोकानुक्रमणी।

MĀLATĪMĀDHAVA

TRANSLATION

ACT I.

May the shakings of Vināyaka's head, attended by the cries of terror, long preserve you! the shakings which at the vehement dance of the trident-armed, proceeded from the entrance into his nostril of the serpent-lord, who contracted his body, through fear of Kārtikeya's peacock that was attracted by the sound of the drum beaten in delight by Nandi, and whence the directions were made vocal with (the buzzing of) swarms of bees upflying from his temples. (1).

Moreover,

May the matted locks of the Lord of beings preserve thee! the matted locks whence the waters of the Mandākinī are flowing after suffering obstruction from the skulls in the string worn obliquely on the crest; whose lustre is mingled with the gleam of the eye on the forehead, flashing like lightning; whose young moon is confounded with the point of a tender Ketaka flower, and whose mass is held together by coils of creeper-like snakes. (2).

(*At the end of the benediction*)

The stage-manager. Enough of prolixity. (*Looking ahead*) Ha ! the divine Sun, the lamp (that lights) all the divisions of the world, is mostly risen. I will salute him. (*Bowing*)

O Thou, whose form is the universe, thou art the abode of all auspicious light; be propitious to me, and give me in an ample measure the resources of a leader; destroy in me, O Lord of the world, thus prostrate, every sin; give me, O holy one, every blessing that I might attain greater bliss. (3).

(*Looking towards the curtain*) Mārișa, the auspicious preliminaries of the stage are well managed; and a goodly crowd of people residing in different quarters has thronged together on the occasion of the festival of the divine Kālapriyanātha; and I have been commanded by these learned auditors to entertain them with some novel play. Why then are the actors indifferent ?

(*Entering*)

Actor. Sir we have not got hold of a dramatic piece possessing the qualities mentioned by the audience.

Manager. Say, Mārisa, what are those qualities which the noble, the learned and the venerable Brahmins mention in it ?

Actor. Profound representation of a variety of emotions; actions pleasing through affection; daring acts which favour the growth of (a mutual) passion; lively dialogues, and elegant language. (4).

Manager. Then I recollect one.

Actor. What is it, sir?

Manager. There is in the South, in the province of Vidarbha a city named Padmapura. There dwell certain Brāhmaṇas of the family of Kāśyapa, who follow the Taittirīya branch of the Vedas; the teachers of their schools, taking precedence at dinner parties, maintaining the five fires, observers of religious vows, drinkers of Soma, bearing the family name of Udumbara, and learned in the Vedas.

> Those Brahmins, learned in the Vedas, constantly reverence the study of the vast mass of the sacred lore, for the realisation of truth; wealth for the performance of religious rites and for the construction of works for the benefit of the people; wives for progeny; and life for the practice of devotion. (5).

The grandson of a member of this illustrious family, the revered Bhaṭṭa Gopāla of holy name, and the son of Nīlakaṇṭha of pure fame, whose appellation is Bhaṭṭa Śrīkaṇṭha, learned in grammar, mimāṁsā, and logic, known by the name of Bhavabhūti, the son of Jātukarṇī and a poet, has, out of his natural friendship with actors, given us a drama composed by him, replete with the aforesaid qualities; wherein, indeed, we get this clever remark:—

> Those, indeed, who cry us down with censure in this connexion, know a good deal; this attempt is not for them. Some one will be born or exists (even now) of similar tastes with myself; for time is boundless, and the world is wide. (6).

Moreover,

What avails it to speak of the study of the Vedas, or of the knowledge of the Upaniṣads, of the Sānkhya or of the Yoga? No benefit accrues from them in a drama. If felicity and richness of expression and depth of meaning exist, then they alone are the indications of learning and genius. (7).

Therefore, the play Mālatī-Mādhava, written and entrusted to us by our esteemed friend the revered Bhavabhūti is the one which we are now prepared to give on the stage before the holy Kālapriyanātha. Let all the actors, therefore, prepare to help me in the accomplishment of my design by attending to the parts (assigned to them).

Actor. (*remembering*) Your orders shall be thus obeyed. But your honour has taught each of the actors that part only which befits him. Your honour plays the first role of Kāmandakī, the old Buddhistic nun, while I am cast for the character of her disciple, Avalokitā.

Manager. Well, what more?

Actor. How about the assumption of the part of Mādhava, Mālatī's lover, the hero of the piece?

Manager. That will be very appropriately done, after the scene between Kalahaṁsa and Makaranda.

Actor. Let us then entertain the audience with the performance of the same piece.

Manager. Very well; here I take the character of Kāmandakī.

Actor. And I, too, of Avalokitā. (*They walk about and exeunt.*)

End of the Prelude.

(*Then turning back, enter Kāmandakī and Avalokitā in red garments.*)

Kāma. Daughter, Avalokitā !

Ava. Your commands, revered mistress ?

Kām. Will the blessed Mālatī and Mādhava, the children of Bhūrivasu and Devarāta be joined in wedlock, an event which is so much cherished ? (*Gesticulating the throbbing of the left eye, with joy*)—

> Even my *left* (unkind) eye, which knows my innermost heart, by its throbbing becomes *right* (kind) inasmuch as it seems to presage a happy fate. (8).

Ava. This, in truth, causes great anxiety to your reverence's mind ; and much it moves my wonder that the minister Bhūrivasu should entrust such a wearisome task to your reverence, who is arrayed in tattered weeds and subsists only on the dole of charity ! and that you too should apply yourself to the task when you have broken through the shackles of worldly existence.

Kāma. Say not so, daughter.

> That his honour appoints me to such a duty is the fruit of his friendship, the outcome of his regard for me ; and the cherished object of my friend shall be fulfilled, even if it demands the price of my penance or my life to accomplish it. (9).

Ah, do you not know that our studies had drawn us together to one place from far-distant realms ? Even then, before my pupil Saudāminī, it was convened by these two—Bhūrivasu and Devarāta—that their children should be joined in wedlock. Hence Devarāta, the

Councillor to the King of Vidarbha, did wisely in now sending from Kundinapura to Padmāvatī his son Mādhava to study the system of Nyāya-philosophy.

On the one hand, he has recalled to the remembrance of his dear friend the plighted betrothal of their children, while on the other he has introduced to the world his son of more than common merit that he may be seen and liked by all. (10).

Ava. Why, then does the minister not wed Mālatī to Mādhava himself, but that he must needs impel your reverence to bring about a stolen marriage ?

Kāma. Nandana, the boon-companion of the sovereign sues him for Mālatī through his royal master. Hence a direct refusal, will lead to displeasure, while this course is safe. (11)

Ava. What moves my wonder is that the minister appears from his indifference not to know Mādhava even by name.

Kāma. That is a pretence.

In consquence of their youth, he must conceal his intentions from Mālatī and Mādhava particularly as they are so open-hearted. (12).

Moreover,

The mutual passion of the two children is the talk of the whole world; and this surely is to our advantage; for the King and Nandana will thus be outwitted. (13)

Mark,

A wise man showing outwardly in every gesture and movement an extremely pleasant

manner, covers up from others even the minutest clues to his motives;thus overreaching all by his devices, and assuming indifference, he encompasses his ends, and keeps silent. (14)

Ava. I, too, have by your orders sent Mādhava on various pleas along the road adjoining Bhūrivasu's mansion.

Kāma. Lavangikā, Mālatī's nurse, has already told me

How from the high casement at the top of her mansion, Mālatī has often beheld Mādhava– a very god of Love in a new form,herself being Ratī (Love's bride)–passing along the city-street close by, and how with greatly drooping limbs, she has been pining with intense longing. (15).

Ava. True; and she, too, to divert herself, has drawn Mādhava's portrait, which Lavangikā has left just to-day in the hands of Mandārikā.

Kāma. (*Reflecting*) Lavangikā has acted wisely; for Kalahaṁsa, Mādhava's servant, loves Mandārikā, the servant at the convent; and thus she deems that by this means it may come to pass that the portrait will fall into Mādhava's hands and acquaint him (with her love).

Ava. I, too, having urged Mādhava's curiosity have directed his steps to the Makaranda garden at early dawn where Love's festival is being held. Mālatī, I hear, will be there, so that the two shall meet.

Kāma. Well done, my daughter. By this your zeal to aid the object of my wishes you remind me of Saudāminī, my former pupil.

Ava. Revered Lady, she having attained miraculous power of spells, is now practising the vow of a Kāpālika on Śrīparvata.

Kāma. Whence is this information ?

Ava. There is in this city, in the great cemetery, the goddess Cāmuṇḍā, called Karālā.

Kāma. Yes, there is, who, as adventurers report, delights in the sacrifice of various kinds of animals.

Ava. There comes every evening one, Kapālakuṇḍalā by name, who possesses great power, and who is the disciple of a skull-bearing votary named Aghoraghaṇṭa, who moves about by night, and who dwells in the neighbouring forest and who has come from Śrīparvata. From her, I learnt the news.

Kāma. Everything is possible in Saudāminī.

Ava. Enough of this. Revered lady, but if Makaranda, too, Mādhava's companion and friend from his childhood, is wedded to Madayantikā, Nandana's sister, that will be another blessing conferred upon Mādhava.

Kāma. I have already bidden her dear friend Buddharakṣitā to attend that charge.

Ava. This, revered mistress, was well done.

Kāma. (*Musing*) Rise, then, and having learnt how Mādhava has fared, let us go to Mālatī.

(*Both rise.*)

Kāma. (*Reflecting*) Mālatī bears a lofty character; hence we must arrange with prudence this business in which I as love's messenger take the fullest initiative! Under any circumstances,

May the fair maid gladden the noble one as does the autumnal moon-light the blooming lotus, and may the youth obtain his wishes. May the creator's high activity, which with

consummate skill has produced virtues so eminently complimentary, bear fruit and charm (the world). (16).

Exeunt.

Here ends the Miśraviṣkambhaka.

(*Enter Kalahaṁsaka with a picture and other materials.*)

Kalahaṁsaka. Where can I find my master Mādhava who has disturbed the gravity of Mālatī's heart by the charm of his person which humbles Madana's pride ? (*Walking about*) I feel tired, so I will repose myself in the garden for a while, and then will see my master Mādhava, the delight of Makaranda.

(*Then enter Makaranda.*)

Makaranda. Avalokitā told me that Mādhava had gone to the garden of Love ; well, I will go there. (*Moving about and looking*) Fortunately my friend comes this way. (*Observing closely*) But his

step is slow, his eyes are fixed on vacancy, and his form is all untidy; and he is breathing heavily (he heaves frequent sighs). What does it mean ? Or what else than this ? The potent will of the god of Love wanders the world over, and youth is susceptible; while the various lovely and sweet objects disturb the poise of (our minds). (17).

(*Enter Mādhava as described.*)

Mādhava. (*To himself*)

My mind, having long dwelt upon her with a face lovely as the moon, returns to me but

with difficulty, having all of a sudden conquered shame, set aside modesty, uprooted fortitude, and lost all power of judgment. (18).

How strange!

This my heart, which in her presence, was all rapt in wonder, lost every other feeling, and was numbed with joy (ecstasy) as if immersed in heavenly nectar,is now writhing in agony as if it nursed a burning coal within. (19).

Maka. Friend Mādhava, this way, this way.

Mādhava. (*Moving about*) How, it is my dear friend Makaranda!

Maka. (*approaching*) Friend, the sun beats fiercely on the brow; let us, therefore, rest awhile in this garden.

Mādhava. Just as my friend likes!

(*Both sit down.*)

Kala. (*seeing*) How! Mādhava adorns this very grove of young Bakula trees, along with Makaranda. Well, I shall now take to him this picture of himself—the delight of the eyes of Mālatī troubled by amorous pain. But let him enjoy the pleasure of repose for a while.

Maka. Well, then, we shall sit underneath this very Kāñcanāra tree whose blooming flowers have perfumed the garden by the cool and sharp odour of their filaments.

(*They do so.*)

Maka. Friend Mādhava, I see you a changed man altogether to-day, returning as you do from the fair in Love's garden which looked so lovely on account of

the great festival held there by the concourse of all our city's womenfolk. Have you alighted, but slightly, within the range of Love's shafts ?

(*Mādhava hangs down his head in shame.*)

Maka. (*Smiling*) Well, why stand thus and droop the lovely lotus of your face ? Mark,

> The ordinary creatures, governed by their passions and ignorance, as well as the Creator of the universe and the highest God, are equal in the eyes of this heart-born deity whose power is owned by all. You need not, therefore, attempt any dissimulation through shame. (20).

Mādhava. Why may I not speak to you ? Listen, My curiosity excited by Avalokitā, I went to Kāmadeva's temple. There I strayed and looked about, till weary I sat down near the basin of a young Bakula tree growing in the courtyard, beautiful with its lovely ornaments of clustering blossoms that were covered and pressed (crushed) by a concourse of swarming bees that wooed their wine-sweet rising fragrance. Then I gathered its thick-fallen blossoms and started making a lovely garland cleverly woven. Then, issuing from the shrine, came a maiden nobly formed, who seemed the waving banner of the god of Love that proclaims his conquest of the world; her bright and pretty dress skillfully adjusted declared her a maiden ; and she had a splendid train of attendants.

> She seemed the guardian-deity of treasured beauty, or the shrine of beauty's chosen treasures. Surely she must have been moulded out of the moon, ambrosia, lotus-stalks, moon-

light and the like, while the God of Love was her Creator. (21).

There at the request of her loving maidens who eagerly sought the sport of collecting the thick clustering blossoms she neared the same spot where stood the Bakula tree. And in her I noted the signs of passion long entertained for some happy youth; for

Her limbs were languid like crushed lotus stalks; her attendants had great difficulty in persuading her to do things; and her pallid cheek, like some newly cut piece of ivory, bore the beauty of the spotless moon. (22).

And from the first moment I saw her, she gave my eyes such delight as was unsurpassed, like a pencil dipped in nectar, and drew my heart wholly to her as the magnet rod attracts iron. What need to say more?

This my heart is fixed on her though without any cause that I may experience the great misery of continual affliction. Mostly the goddess Destiny who is all powerful decrees the good or ill of all created beings. (23).

Maka. Dear Mādhava, that Love should at all depend upon any cause is contrary (to all experience).

What binds things together is some inward mysterious cause : love certainly does not rest upon outward circumstances. Thus at the rising of the sun does the lotus bloom, and when the moon rises, the moon-gem melts. (24).

Mādhava. And then there,

Her friends, looked at me with a graceful play of their eye-brows, and as if they knew

me, murmured—this is he ! and then clever at reading each other's feelings they cast glances (at me) that were sweet with the nectar of their smiles. (25).

Maka. (*To himself*) What, recognition too !

Mādhava. Then they playfully turned round, while their bracelets dangled as loud they clapped their lotus palms; and loud rose the sweet chime of the small bells of their girdles, mingling with the music of their anklets clanging, when like amorous swans disturbed they moved with graceful steps; and extending their delicate fingers they pointed at me saying "Mistress, the fates have favoured us; for here is some one of some one."

Maka. (*To himself*) Ah, this is indeed the manifestation of great pre-conceived regard.

Kala. (*Listening*) How ! some story about women which is pleasing and sweet in its contents.

Maka. What, next ?

Mādhava. And now was revealed by the lotus-eyed one the triumphant lore of love, simply ineffable in its charm,and full of rising sweet confusion; it disclosed how she reacted to her various emotions and it shattered all her firmness. (26).

And then

I became the object of her varied glances now steady, now bright, now with the creeper-like eye-brows uplifted, now softly closed, now expanding wide at the corners ; and now half-averted from my answering gaze. (27).

And those

side-looks of her who had lovely eye-lashes, which were languid, quick, sweet. affectionate, steady, and slow, with the pupils beaming through an ever-growing inner wonderment, bore off my helpless heart—aye pierced, and swallowed it—plucked it by the roots. (28).

And thus enslaved by her feelings which revealed her passion—her who bewitched my heart in every way—and yet seeking to conceal my agitation, I somehow wove the unfinished wreath of Bakula flowers, which I had already commenced. And then as her guard mostly comprised of eunuchs armed with staves for weapons gathered round her, the moon-faced one mounted a she-elephant and adorned the road leading to the city. And then

As she moved, her face with the neck repeatedly turned round, resembling a lotus on its twisted stem, she, who has eyes with such beautiful eye-lashes, drove deep into my heart a side-glance tipped both with venom and ambrosia. (29).

From that time on

Some internal affection, incapable of exact definition, beyond expression through words, which never before was experienced by me,and which destroying my reason grows intense through growing infatuation, both benumbs and consumes me at the same time. (30).

Moreover,

I fail to perceive an object clearly,even when it is before me; while the recollection of even familiar objects causes dissatisfaction through

its incorrectness. Vain were the cooling lake or the moon to allay my body's fever, whilst my mind wanders restlessly and pictures indefinable visions. (31).

Kala. Assuredly some maiden has infatuated him; could she be Mālati herself ?

Maka. (*To himself*) How deep his attachment ! Shall I then dissuade my friend ? Or

"Let not the self-born (god) infatuate thee ; allow not thy judgment to be deluded by dark passion"—this and the like counsels were but vain; for Love has manifested his power and so has ardent youth. (32).

(*Aloud*) But does my friend know her family and her name ?

Mādhava. Listen, friend. Just at the moment she mounted her she-elephant, one from the large multitude of her friends—a courtezan—lagged behind, and coming nearer in the course of gathering the flowers of the young Bakula, dropped me a courtesy; and borrowing from the garland a covert for her meaning, thus addressed me—"Noble youth, how finely are the flowers woven, with the thread running evenly through them ! (How pleasing the union of you two,—noble-minded ones, possessing as you do, virtues which will befit each other). And our mistress is filled with curiosity for this. To her such wonderful skill in weaving flowers is a novelty —(the working of love is to her quite new and strange). Let, therefore, such skill be rewarded ; let the beauty of the Creator's art bear fruit ; and let this, while still fresh, obtain the high price of resting round the neck of our mistress—(let this person i. e.

you, full of love,be raised to the exalted worth of clasping our mistress by the neck.)

Maka. How clever !

Mādhava. And when I questioned her, she said : "She is the daughter of the minister Bhūrivasu, Mālatī by name, and I the daughter of her nurse, Lavangikā by name, and a favourite of my mistress."

Kala. (*with joy*) What is her name? Mālati? Fortune indeed favours the designs of the flower-armed deity ; we have gained our object.

Maka. That she is the daughter of the minister Bhūrivasu is too great an honour ; moreover the revered Kāmandakī always speaks with delight of Mālatī. (*To himself*) And there is the rumour that the king solicits her in marriage for Nandana.

Mādhava. Importuned by her, I took off the Bakula wreath from my neck and offered it to her. She, on her part,fixed her eyes intently on it and seemed to prize it highly although it was ill-woven in one part owing to the distraction caused by my gazing at Mālatī's face; and saying " this is indeed a great favour " took it. Later when she was lost to view in the press of the big crowd of citizens who moved about at the end of the fair, I came hitherward.

Maka. This, friend, can be easily explained from your having observed Mālatī's love. And it is clear that her love, which had previously grown intense and was indicated by such signs as the pallor on her cheeks, has only yourself for its object. But I do not know where she saw my friend. Lovely maidens of her high fortune, having given their hearts to one, do not allow their loving eyes to rest on another. Moreover

The words of her friends as they exchanged their glances " Here is some one of some one " as also the clever speech of her foster-sister are signs of the passion you had previously wakened in her. (33)

Kala. (*Advancing*) And this. (*He shows the picture, which they see.*)

Maka. Kalahaṁsaka, who drew this likeness of Mādhava ?

Kala. She who has stolen his heart.

Maka. What, Mālatī ?

Kala. Yes, even so.

Mādhava. Friend Makaranda, your conjecture has almost come true.

Maka. But Kalahaṁsa, from whom did you get this ?

Kala. Mandārikā gave it to me; and she had it from Lavangikā.

Maka. And what did Mandārikā say was Mālatī's object in delineating Mādhava's likeness ?

Kala. Just to relieve the anguish of love.

Maka. Friend Mādhava, take comfort by all means.

She who is the moon-light of your eyes assuredly regards you who is well-born as bound to her in love's alliance. What should prevent your union, where fate and love seem labouring to effect it ? (34).

The form that works such change in you must needs be worth seeing; come, draw Mālati's portrait just here.

Mādhava. As my friend pleases. Bring me the picture and brushes. (*Makaranda brings them.*)

Mādhava. (*Painting*) Frind Makaranda,

> Frequently does a flood of tears obstruct the function of my eyes; the whole of my frame is paralysed by the lassitude which her vision in my mind brings on; while as I proceed to paint her, my hand, suddenly perspiring, finds its fingers unsteady through incessant tremor. What can I do ? (35).

Still I will try. (*Finishes the drawing after a long time and shows it.*)

Maka. (*Observing*) Most worthy is this your attachment. (*Admiringly*) How, in a short while you have composed a song and written it there ! (*Reads*)

Various are the objects the world contains
Like the crescent moon and others of its kind
Which, lovely by nature, have power to subdue
And fill with delight our heart and mind;
But when *this* moon-light of the eye
Broke on the earth upon my sight
That formed my life's sole exquisite delight. (36)

(*Entering hastily*)

Mandārikā. Ha ! Kalahaṁsa, you have been found out by my following your footsteps. (*Seeing Mādhava and Makaranda, bashfully*) How, these noble gentlemen, too, are here ! (*Advancing*) I salute you.

Both. Mandārikā, sit down here.

Mandā. (*Sitting down*) Kalahaṁsa, give me the picture.

Kala. (*Holding it*) Take this.

Mandā. (*Seeing*) Kalahaṁsaka, who has painted Mālatī here and what for ?

Kala. He whom Mālatī delineated, and with the same intention.

Mandā. (*With joy*) Fortunately now the creator's skill has shown its fruit.

Maka. Mandārikā, is what your lover says in this matter true ?

Mandā. Noble sir, it is even so.

Maka. But where did Mālatī first see Mādhava ?

Mandā. Lavangikā says—while she was standing at the casement.

Maka. Friend, we have frequently passed by the road adjoining the minister's mansion. So this is explained.

Mandā. The noble gentelmen should permit me, so that I will communicate this good work of the God of love to my dear friend Lavangikā.

Maka. It is time you did it.

(*Exit Mandārikā, with the picture*)

Maka. Friend, this divine monarch of a thousand beams now darts his hottest rays and adorns the mid-part of the day. So come along, let us go home. (*They rise and move about.*)

The perspiration rolling down in streams, the saffron-paintings on the cheeks of the fair-eyed maid leave no trace of the skill with which they were laid in graceful lines in the morning, by her attendant courtezans. (37).

Moreover,

O breeze, charged with the fragrance of the honey which drips from the Kunda thickets

bristling with the opening buds, touch me in every limb after having gently embraced the fair one of the tremulous eyes. (38).

Maka. (*To himself*)

How does this resistless God of love smite Mādhava's tender frame, so cruelly, producing a woeful change in him in a short while, like the malignant fever preying upon a young elephant ? (39).

Therefore our only hope in this case is the revered Kāmandakī.

Mādhava. (*To himself*) How strange !

I see her moving here and there, before me and behind me, inside and out of me, and on every side, with her face beaming like a blooming lovely golden-lotus, its eyes obliquely turned through passion (for me). (40).

(*Aloud*) Friend, in my case, now

A burning fever is raging through my body and consumes my strength; a powerful stupor steals from the senses their power of perception; and my heart is all on fire within, suffering increasing torment and is wholly absorbed in her. (41)

(*Exeunt omnes*)

Here ends Act I called Bakulavīthī.

ACT II.

(*Enter two female Attendants.*)

First. Friend, what were you talking about with Avalokitā, near the music-hall ?

Second. The whole story of the grove of Kāma has indeed been carried to the revered Kāmandakī, by Makaranda, the dear friend of Mādhava.

First. What then ?

Second. Then the revered lady being desirous of seeing our mistress sent Avalokitā to her for news ; and I, too, told her that the mistress was occupied with Lavangikā in a secluded place.

First. Why, Lavangikā said she wanted to gather Bakula flowers and has not since returned from the grove of Madana. Has she come back, now ?

Second. Yes ; just when she was coming, our mistress took her by the hand, and forbidding her attendants ascended the upper terrace.

First. Surely she is diverting herself with a talk about the noble one.

Second. (*Sighing*) Whence can she find diversion ? To-day's close interview will only heighten her passion. And moreover, when the king was wooing our mistress for Nandana, the minister humbly said to him—

First. What was it ?

Second. That the king was lord over his own daughter. Mālatī's passion for Mādhava, I think, will be a dart in her heart as long as she lives.

First. Now how I wish the revered lady puts forth her power in this case.

Second. You dreamer—come along. (*Turn round and exeunt.*)

End of the Introductory Scene.

(*Discovered seated, Mālatī full of longing and Lavangikā.*)

Māla. Well, proceed, my friend.

Lava. Then this Bakula wreath was handed over to me by the noble youth. (*Gives her the wreath.*)

Māla. (*Taking it and looking at it delighted*) Friend, it is strung unevenly in one part.

Lava. The fault is yours so far as this defect is concerned.

Māla. How should that be ?

Lava. Since by that he who is dark-hued like the *Dūrvā* was so distracted.

Māla. Dearest Lavangikā, you are ever disposed to speak comfort.

Lava. Friend, what has the disposition to comfort to do here ? Well, I say, my dear friend has observed him, too, gazing with eyes that possesed the beauty of full-blown lotuses shaken by a gentle breeze, and which were perforce dilated, although restrained under the plea of weaving the Bakula chaplet already commenced;—cleverly he looked, his dancing eye-brows imitating the graces of Kāma's bow in the playful movements (of the pupils) to the distant corners which were slow through rising wonderment.

Māla. (*Embracing Lavangikā*) But, my friend, are those playful gestures of the noble youth, which may deceive a person who enjoys his company for a

while, natural in him or as my dear friend thinks them to be ?

Lava. (*Smiling-then as if angry*) It was just nature that made you also dance without music at the time, wasn't it ?

Māla. (*Bashfully*) Well, proceed.

Lava. Then when he was lost to view in the crowd that was now returning from the fair, I went to Mandārikā's house; for in the morning I had left the picture with her.

Māla. With what intent ?

Lava. She has a lover, Kalahaṁsaka by name, a servant of Mādhava; she will show it to him; that was my intent. And then Mandārikā gave an agreeable news.

Māla. (*To herself*) Surely that Kalahaṁsaka must have shown the picture to his master. (*Aloud*) Friend what is your good news ?

Lava. Here is your picture that for a moment soothed him whose heart was being consumed by the unbearable torment of a hopeless passion—he, who himself distressed, is the cause of distress in others.

Māla. (*Eyeing it delighted*) But still my heart is sceptical. since I look upon even such a consolation as a mere deception. How, here are letters also ! (*Reads*)

(" *There are various other objects in the world* " *etc. reading this stanza already given; delighted*) Noble one, surely your words are like your form by their sweetness; your sight, however, charms at the time, but is to be dreaded in consequence of the interminable anguish it causes later. Happy the girls who have never beheld you, or having beheld yet are mistresses of their hearts. (*Weeps.*)

Lava. Why, dearest friend, don't you find consolation even thus ?

Māla. Friend, how may I ?

Lava. He, on whose account, you have been pining like a young Aśoka leaf plucked from its stem, drooping like a faded jasmine flower—he, too, has been taught by the God of love, how hard it is to bear such agony.

Māla. May happiness await that noble person! for me, I dare not hope. (*Tearfully*) To-day, particularly, my friend, (*Speaking in Sanskrit*)

Love, like some dread poison, spreads (through every vein) without break ; and torturing (me) blazes up like a fire which when stirred burns without smoke ; it preys upon every limb like some high fever. Neither father, nor mother, nor you can save me. (1).

Lava. Thus, indeed, does the company of the good delight in their presence; but causes unbearable anguish in their absence. Moreover, when a passing glimpse from the window brought your life to peril, through the fierce working of love, so that even the rise of the full moon was to you like a well-kindled fire, what wonder his nearer presence to-day causes (such) burning pain? So, dearest, we know this much that union with a noble lover is a laudable fruit of hopes unattainable on the earth—and worthy of a mighty passion.

Māla. Ah, friend, to whom Mālatī's life is dear, and who counsel a daring deed—leave me. Or rather it is my own fault, that I should have repeatedly looked at him, in the lightness of my heart which was quite lost to shame, and whose supporting fortitude was

retained with difficulty. Still, my dear friend, (*Again speaking in Sanskrit*)

Let the full moon blaze in the sky night after night; let Love rage on: what further harm can he do me than death? For me, my noble father, my mother sprung from a pure race, and my family of (still) unblemished honour are dear; but neither this person, nor my life. (2).

Lava. (*To herself*) Now then, what can be the remedy in the present case?

(*Entering partially*)

A female door-keeper. The venerable Kāmandakī–

Both. What, the venerable lady!

Door-keeper. Has come to see our mistress.

Both. What should delay her, then?

(*Exit the door-keeper; Mālatī conceals the picture.*)

Lava. (*To herself*) A most agreeable thing has happened.

(*Then enter Kāmandakī and Avalokitā.*)

Kāma. Well-done, friend Bhūrivasu, well-done! The reply that you gave "that the king is lord over his own daughter" is unopposed (to your interest) in either world. And fate favours us, to judge from all that chanced to-day in Kāma's grove. The wonderful management of the mixing up of the picture and the Bakula garland is the source of singular gratification. Mutual love is certainly the highest blessing of married state; and this is what Angirasa says in the matter: Prosperity attends her, who attracts both the heart and the eye (of her lover).

Ava. This is Mālatī.

Kāma. (*Surveying her*)

Excessively emaciate, lovely like the interior of a young (succulent) plaintain, giving delight to the eye like the moon when only a single digit is left, she is now reduced to a lamentable state through the consuming flame of love's fire; this blessed one both delights and afflicts our hearts. (3).

More lovely is she, (although) her cheeks are stained and pallid; for triumphant is love's influence, graceful when it affects a person of happy birth. (4).

Surely she is experiencing union with her lover which fancy has conjured up for her. For

Loose is the knot of her garment; her lower-lip is quivering; her arms are drooping, and perspiration breaks out (on her body); her eyes are gleaming soft, are sweet, slightly contracted, full of affection and lovely; her limbs have become immobile (inflexible) and her budding breasts continually heave and fall; the hair starts erect on her broad cheeks; and now she faints and now she regains consciousness. (5).

(*She advances. Lavangikā rouses Mālatī ; both rise.*)

Māla. Revered Madam, I salute you.

Kāma. Blessed child, may you obtain your wish.

Lava. Here is a good seat; pray, be seated, revered lady.

(*All take their seats.*)

Māla. Is all propitious with the revered lady ?

Kāma. (*Sighing*) Propitious enough.

Lava. (*To herself*). This, to be sure, is the prelude to the drama of deception. (*Aloud*) But the words of the revered lady are quite unusual as the sigh struggles to make its way through the throat that is choked in an attempt to suppress the profuse tears. What then may be the cause of the trouble ?

Kāma. This very friendship which goes ill with my tattered weeds.

Lava. How do you mean ?

Kāma. Oh, do you, too, not know !

This her body, which is Love's conquering missile and the home of artless charms, will grieve us through union with a worthless bridegroom and all its rare excellences will be profitless. (6).

(*Mālatī acts mental distraction.*)

Lava. It is true that all the people condemn the minister for his giving Mālatī to Nandana in deference to the words of the king.

Māla. How ! father makes me an offering to the king ?

Kāma. Strange !

How could he set about doing this without any regard to merits ? Or how can they whose minds are well-versed in crooked policy feel natural affection for their offspring ? His only thought, however, is to secure the friendship of the monarch's boon-companion, by this gift of his daughter. (7).

Māla. (*To herself*) The king's favour is all in all with father ; his Mālatī is nothing !

Lava. It is as the revered lady says; or else how did the minister not hesitate in regard to a bridegroom who is ugly and past his youth?

Māla. (*To herself*) Ah, I am lost, luckless that I am, on whom this thunderbolt of disaster is about to fall!

Lava. Hence, revered lady, be kind and save my dear friend from this living death. For to you also she has ever been (like) a daughter.

Kāma. O simple girl, what can my revered self do in the matter? Generally fate and her sire are lord over a daughter. As to what the story-tellers say viz. that Śakuntalā, daughter to Kauśika, made love to Duṣyanta or the nymph Ūrvaśī was enamoured of Purūravas; and Vāsavadattā betrothed by her father to king Sanjaya, yet espoused Udayana—all these seem desparete acts and hence such a course must not be advised. In every way

> Let the minister feel happy by purposely giving his daughter to the sovereign's favoured friend and councillor. Let her, too, be united with this ugly person like the moon's fair digit with a dire comet. (8).

Māla. Alas for father! The desire for pleasure surely is all triumphant, since you, too, are thus disposed towards me.

Avalo. The revered lady has tarried long. But I say the noble Mādhava is not well.

Kāma. We shall leave presently. Permit me child (to depart).

Lava. (*Aside*) Dear Mālati, say shall we now learn, from the revered lady, the origin of that noble youth?

Māla. Friend, I long to hear it.

Lava. (*Aloud*) Who is this Mādhava in whom the pious dame shows such deep interest ?

Kāma. It is a long story—and we have nothing to do with it at the moment.

Lava. Still, the pious dame should narrate it, and so favour us.

Kāma. Listen. The King of Vidarbha has a minister named Devarāta, who is the crest-gem of the whole circle of eminent leading men, whose pious greatness is commended by the whole world : a fellow-student with your father, he alone knows who and what he is. Moreover,

Rarely in this world are born men like him, whose white and spotless fame spreads through the remotest bounds of space; who enjoy the lofty blessings of good deeds; whose greatness is incomprehensible, and who are the abode of all auspicious things. (9)

Māla. (*Aside*) Friend, my father always remembers him, whose name is now mentioned by the revered dame.

Lava. My dear, the people who know those times, aver that they studied together.

Kāma.

From him has sprung, like the young moon from the eastern mountain, just one who possesses all arts, who is lovely with the flashing lustre of his virtues, and who has given to those who have eyes an occasion of great rejoicing in this world. (10)

Lava. *(Aside).* My dear, could it be Mādhava?

Kāma.

Sweet as the full moon in autumn, this learned one, though a mere child. has left his home and come to this place; and when he is in sight the town has all its casements filled with blue lotuses through the glances of the ladies unsteady through excitement. (11).

Here he studies the Nyāya along with Makaranda, the friend of his childhood. He is Mādhava.

Māla. (*Joyfully, aside*) Heard you, my friend ?

Lava. Where can the Pārijāta spring, if not in the great ocean ?

(*The blare of conch is heard behind the curtain*),

Kāma. Ah, how late it is ! for now,

First having broken the seal of sleep, easily brought at the end of love-quarrels,of the pairs of (Cakrawāka) birds,which are now filled with love-longing, this blare of the evening conch, augmented (through reverberations) in the deep recesses of the mansions, and (consequently) swelling in volume is now spreading through the sky, (12).

Child. Be (quite) at ease.

(*She rises.*)

Māla. (*Aside*). How, father makes me an offering to the monarch ! the king's favour is all in all with father and not his Mālatī ! (*Tearfully*) Surely all triumphant is the desire for pleasure, since father, you too are thus disposed towards me ! (*With joy)* What,

the blessed one is of a high descent! My dear friend rightly observed—where can the Pārijāta spring, if not in the great ocean. Would that I behold him once more!

Lava. This way, Avalokitā, this way, we shall get down by this flight of steps.

Kāma. (*Aside*) Well have I lightened the task of a self-appointed messenger to Mālatī, while remaining indifferent. For

Mālatī is inspired with hatred of the other bridegroom, is taught to question her father's doing; the course to be pursued is suggested by narrating historical instances; incidently I have praised his high fortune, springing both from his illustrious birth and from his virtues: and now surely their union may be left to fate. (13).

(*All exeunt.*)

End of the Second Act " Dhavalagṛha."

ACT III

(*Then enter Buddharakṣitā*)

Buddha. (*In the air*) Avalokitā, do you know where the revered dame is ?

(*Enter*) Avalokitā. (*Advancing*) Buddharaksitā, are you gone mad ? It is now pretty long since the revered dame has been attending Mālatī, excepting the hour she goes round to collect alms.

Buddha. Well; but where are you going ?

Ava. The revered dame sent me to Mādhava; and he was told to repair to the Kusumākara garden of the temple of Śankara, and place himself in the grove of red Aśoka trees that extends to the Kubjaka bower And Mādhava has gone there.

Buddha. But why was Mādhava sent there ?

Ava. This being the fourteenth day of the dark fortnight, Mālatī will proceed to the temple of Śankara along with the revered dame. And then the revered dame herself will take Mālatī and Lavangikā to the Kusumākara garden that Mālatī might gather flowers with her own hands to worship the God, persuading her that in that way her good fortune would be enhanced; so that the two will meet. But where are you going ?

Buddha. I am called by my dear friend Madayantikā who too is going to the temple of Śankara. I will, therefore, pay my respects to the revered lady and proceed to the spot.

Ava. And how speed you in the affair entrusted to you by the revered lady ?

Buddha. At the bidding of the revered dame, I have excited in my dear friend Madayantikā's bosom the liveliest affection for Makaranda, though unseen, by telling her in the course of various confidential talks that he is this sort and that sort; and now she ardently longs to see him.

Ava. Well done, Buddharakṣitā, well done.

Buddha. Come, let us go.

(*They move about and exeunt.*)

Here ends the Praveśaka.

(*Then enter Kāmandakī*)

Kāma. Although Mālatī is so humble with modesty yet in a few days, have I, by (various) means, made her seek diversion by confiding in a friend. (1).

For now

She pines in my absence, (but) brightens in my presence; delights in being alone (with me), speaks affectionately to me and follows my will. When I depart, she clings around my neck, and repeatedly stopping me, she bows down and solicits my immediate return with oaths. (2).

And this is a stronger ground of hope in her case.

When, reposing in my lap, she listens to historical tales of Sakuntalā and others casually introduced in talks about other matters, she for a long time remains lost in thought. (3).

I will, therefore, proceed with what is to be done next in Mādhava's presence. (*Looking towards the curtain*) Daughter, this way, this way.

(*Then enter Mālatī and Lavangikā*)

(*Mālatī repeats her former words " How my father offers me etc. "*)

Lava. Friend this breeze from the Kusumākara garden embraces you as sandal-cool it touches your lovely moon-like face where perspiration breaks out like ambrosial drops, as softly, slowly, you move with steps uneven and faltering through the weight of your thighs that languidly bear the expanse of your plump and rounded hips; it is delightful with the perfume of the opened Campaka flowers, whose petals are burst by the quick-moving swarms of bees that rise from the mango-tops as they are frightened by the noise the koils make, when sweetly warbling they playfully eat the blossoms that are brimful of very very sweet honey. Let us, therefore, enter. (*They move about and enter.*)

(*Enter Mādhava.*)

Mādhava. (*joyfully*) O joy ! The pious dame is here ! For she

> Appearing before my darling, fills my heart with rapture, as the lightning flash that precedes a shower does the heart of a young peacock oppressed with excessive heat. (4)

And fortunately there is also Mālatī along with Lavangikā.

> O wonder ! In the presence of the spotless moon of the face of that lotus-eyed lady my heart having now and again frozen with (chill) yet now thaws like some excellent lunar gem from a mountain (in the presence of the moon). (5)

Mālatī looks lovelier now.

Her languid limbs drooping gracefully like a crushed Campaka wreath, she kindles the love-fire, inebriates the heart, and gratifies the sight. (6)

Māla. Come, friend, we shall pluck flowers from this Kubjaka arbour.

Mādhava.

With the hair starting up erect on hearing for the first time my darling's words I imitate the stateliness of a Kadamba tree that burgeons forth the moment it is sprinkled over with fresh water from a line of clouds. (7).

Lava. Well, my dear, let us do so.

(They act plucking of flowers.)

Mādhava. The teaching of the pious dame is fraught with infinite wonders !

Māla. Let us gather (flowers) from this other too.

Kāma. (*Embracing Mālatī*) Ah, rest you. You are wearied.

Fatigue makes you falter in speech, droops every one of your limbs, brings the sweat-drops that shine upon your moon-like face and shuts your eyes : fair one, it acts on you as charmingly as a lover's gaze. (8)

(*Mālatī looks bashful.*)

Lava. The pious dame has said it well.

Mādhava. A very pleasant joke.

Kāma. Well, sit down here; I have a tale to tell you.

(*All sit down.*)

Kāma. (*Raising Mālatī's chin*) Listen, fortunate girl, to this wonderful story.

Māla. I am attentive.

Kāma. There is a youth named Mādhava, already incidently mentioned by me, who like you is the second stay of my heart.

Lava. So we remember.

Kāma. From the day of the festival in the Manmatha garden, he has been uneasy and has ceased to be the master of himself owing to physical suffering.

> Since he finds no joy in the moon or in (the presence of) his friends, he reveals, in spite of his great firmness, a keen internal anguish; and his body which by nature is dark like the Prīyangu, is yet pale-white and graceful, and is extremely thin and (yet) lovely. (9)

Lava. This was what Avalokitā said at the time when she hastened the pious dame (to his aid)—that Mādhava was suffering.

Kāma. And then I heard that Mālatī was the cause of his love-malady. I, too, thought as much. For

> Surely this moon-like face must have been beheld by the high-souled youth, since his mind being swayed by (diverse)longings was agitated like the waters of the serene ocean when ruffled by wavelets (at the rise of the moon). (10)

Mādhava. Oh, the clearness of presentation ! Oh, this effort to raise my greatness ! Or rather,

> Mastery over the Śāstras, natural understanding, eloquence, skilled use of language acquired through practice, a sense of the proper

opportunity and ready wit—these are the qualities which lead to success in any undertaking. (11)

Kāma. And hence, being disgusted with life, there is nothing so full of danger, but he will do it.

For he

Fixes his gaze on the young mango tree where buds appear and the koils (sweetly) warble; he breasts the breeze impregnate with the fragrance of Bakula flowers; and wooing the heat, with languid frame often he basks beneath the lunar beams, screened by just one fresh lotus leaf, that thus he may cut short his being. (12)

Mādhava. This is quite a different, inimitable way of putting things, the pious dame adopts!

Māla. (*To herself*) Ah! He suffers so much.

Kāma. The poor lad, who is so delicate by nature, has never before experienced such torment.

Māla. Friend, how the pious dame alarms me with fear of some mishap on my account to him who is an ornament of the whole world! So what can I say about it ?

Mādhava. fortunately, the holy dame is compassionate to me.

Lava. Since the pious dame speaks thus I say—that our mistress, too, having often beheld him adorning for a while the opening of the street adjoining her mansion, fills her servants with distress, although she looks lovelier through love-pain revealed by the graces of her limbs that appear charming like the stalk of a delicate lotus-plant touched by the rays of the sun. She takes no delight in arts and sports, but simply

passes the days with her round cheek reclined upon her beautiful lotus-like hand. Moreover, she gets distracted as the breeze sweeps over her from the skirts of the garden of her mansion, which wafts a mass of honey-drops from the slightly opened Kunda and Mākanda buds and is further lovely with the oozings of honey from full-blown lotuses.

And since that festive day when he adorned the grove of Kāma, as if he were the God of love who assumed a bodily form to witness the glory of the festival in his honour, and she had the pleasure of exchanging looks with him, in a manner so lovely with (their) varied graceful movements, when their budding youth was made highly precious by a worthy and uninterrupted passion; when their curiosity was quickened by the disappointment that filled their hearts as they evaded each other's glances, which was pleasing (to behold) owing to tremor, horripilation and sweat produced in the limbs that grew languid through rising fear and numbness, so that her friends were pleased,—since that day she has been languishing like a young lotus-plant upon which the full-moon shines but for a while; and has been experiencing a change in her condition, which is terrible to her on account of the excessive fever of her body resulting from a still more unbearable mental pain.

And yet I know that when for a moment she enjoys the company of her lover as conceived in her mind, she is cooled like the earth when sprinkled over by a heavy rain-shower; so that her lovely lotus-face looks particularly graceful by the sheen of the rows of her pearly teeth shining forth from her bright throbbing lips, and clustering tears of joy continually roll down her

bright cheeks downy with the hair thickly standing on end ; her lotus-eyes are half-closed, soft, and raised up; their pupils are a bit dilated, steady, and languid ; her face looks lovely when her fine broad forehead which is like the first crescent of the moon is thickly bedewed with drops of perspiration ; so that her clever friends have (grave) doubts in their minds regarding her virginity.

Moreover, wearing a necklace of moon-gems that begins to ooze when kissed by a multitude of rays of the proud (full) moon, she passes sleepless nights on beds formed of lotus-leaves serving as wet-sheets, which are brought by her friends who are busily engaged in such occupations as softly rubbing her with leaves of the young plaintain, rendered rough and uneven by smearings of thick sandal juice which is made very very cool by a large quantity of camphor.

When somehow she gets the relief that sleep brings, the thick lac-dye falls off her tender feet being washed (made to flow) by perspiration ; the knot of her garment is loosened by the throbbing of the upper portion of her plump thighs ; she places as a covering her throbbing creeper-like arm upon her thrilling breasts which violently heave as her breathing swells or subsides wavelike within her agitated heart ; when suddenly awakened from her sleep she casts about her stricken glances to find the bed empty, she shuts her eyes in a swoon that comes over her ; and when her bewildered friends by their efforts bring her back to consciousness, they find that the long sighs that escape her at the time are all that is left to her of her life ; so that she makes persons like us, in their utter helplessness, wish that their life may cease first, and reduces them simply to

the act of condemning the foul play of irresistible fate.

Let the pious dame, therefore, consider how long will this fearful working of love continue without producing a dire effect on limbs which are so delicate, being endowed with exquisite beauty ; also how will she fare in these foreparts of the nights, when the veil of darkness will be violently rent by the clear and waving moonlight soft like the cheek of a Kerala woman when it is kindled by the glow of anger in the love-quarrels with her lover. And these long nights of spring that wash the court-yard of heaven with the water of moon-light, bright and shining like the flood of the surging milky-ocean, that fill as with smoke the faces of the ten quarters on account of the Malaya breezes blowing softly and being heavily laden with the thick incense of the fragrant Pāṭala and Bakula flowers with which they come in close contact—these long nights will be full of dire consequences for our dear friend.

Kāma. Lavangikā,

If he is the object of her passion, then clearly that is a result of her consciousness of his desert; and my mind, rejoiced at the thought, is yet torn asunder by her miserable plight. (13).

Mādhava. The pious dame is justly filled with anxiety.

Kāma. Oh calamity !

Truly this (her) naturally graceful form is the one essence of all tender beauty; and as truly is the God of love fierce (to her); while the season, too, crested by the delightful moon happens to be one in which the mango-blos-

soms are shaken by the blowing Malaya breezes. (14)

Lava. And let this other thing be known to the pious lady. This picture-board giving the likeness of Mādhava, and (*removing the covering from Mālatī's breasts*) this Bakula wreath put in the neck, as being strung by his hands,-these sustain my dear friend's life.

Mādhava. Dear Bakula garland, thou hast indeed triumphed in the world, since thou hast become her darling, waving a graceful banner over that expansive bosom, lovely and pale like a full-grown lotus-stalk. (15).

(*A noise behind the scenes. All listen; again behind the scenes*)

Ye folk that live in Śankara's temple! This vicious tiger is playing the part of the angry death-god: the form of its body is fierce with the formidable banner of its heavy long tail raised aloft in the exercise of its natural sport, regained after breaking through the restraint of the chain that tied it in the iron cage that it has forcibly burst and flung open in mingled rage and anger which are unbearable and are produced by the pride of budding youth; its cavernous mouth is horrid with its saw-like harsh jaws, that make a grating sound when breaking the hard bones from the limbs of many a creature's body hungrily devoured, the very moment it got out of the convent; it has frightened and put to flight, so as to make it disappear, the entire multitude of people by the wide-spreading echo of the continuous sound of its deep and hoarse growl that fills its cheeks and proceeds from the depth of the cavern of a throat, filled with the flesh of many men and steeds felled down after

being mangled by a slap from its paw, which is as terrible as the blow of the ponderous thunderbolt; its track is all miry with the blood issuing from the limbs of animals over-powered by its weapon—its sharp paw—and cruelly mangled. Save, therefore, as best as you may, the life of my dear friend Buddharakṣitā.

(*Entering in perplexity Buddharakṣitā.*)

Help ! help ! this my dear friend Madayantikā, this sister of the minister Nandana is being attacked by the vicious tiger, all her escort being either killed or routed.

Māla. Lavangikā, what a horror !

Mādhava. (*Rising in haste*) Buddharaksitā, where is it ?

Māla. (*Seeing Mādhava, with joy and fear, to herself*) What ! He, too, here !

Mādhava. (*To himself*) Now I am blessed indeed since by her whose eyes brightened up at my unexpected sight,

> I feel closely bound by a garland of white lotuses, or bathed in a thick stream of milk, swallowed wholly by her fully-expanded eyes or sprinkled over perforce from a heavy cloud of nectar. (16).

Buddha. Noble sir, at the opening of the street, outside the garden.

(*Mādhava moves with stately strides.*)

Kāma. Child, fight bravely without being rash.

Māla. (*Aside*) Alas ! Lavangikā, alas ! Here is a peril no doubt.

Mādhava. (*Looking ahead with disgust*) Ah !

How frightful does the course of the tiger look, lying ankle-deep in mire formed by contact with gore, spread with the remains of quivering trunks turned up-side-down and strewn over with a net-work of clinging entrails snapped up and left (on the ground). (17).

O horror !

We are far away, while the maid is within the reach of the brute !

All. Alas ! Madayantikā !

Kāmandakī and Mādhava. (*With joy and wonder*)

How, Makaranda comes from somewhere and snatching a weapon from the man struck down by it, interposes himself quite suddenly.

Others. Well done ! well done !

Kāma. and Mādhava. (*With alarm*)

How ! he is forcibly struck by the beast !
Others. O, what a calamity !

Kāma. and Mādhava. The savage beast is killed.(18)*

Others. (*With joy*) Fortunately the calamity is averted.

Kāma. (*Feelingly*) How ! Here is my boy Makaranda profusely bleeding from the blow inflicted by the tiger's paw, and resting steadily upon his sword that has stuck into the ground, while Madayantikā in confusion supports him as he appears to faint.

Others. Alas, alas ! the noble youth has fainted from the heavy blow.

Mādhava. How ! He has already fainted ! (*To Kāmandakī*) Preserve me, holy dame.

Kāma. Well, my boy, you are so very nervous; come along, let us see.

(*They all walk round and exeunt* .)

Here ends the Third Act of the Mālati-Mādhava called Śārdulavidrāvaṇa.

ACT IV

(*Enter Mādhava and Makaranda insensible, supported by Madayantikā and Lavangikā, also Kāmandakī in a bewildered state, Mālatī and Buddharakṣitā.*)

Mada. Be gracious, holy dame; Oh, save this youth who risked his life to save Madayantikā,—this noble youth who feels compassion for the distressed.

Others. Alas ! What should we see here ?

Kāma. (*Sprinkling both with water from an ewer*) Will you fan both my dear children with the skirt of your robes ?

(*Mālatī and others do as bidden.*)

Maka. (*Sighing and looking up*) Friend, you are alarmed–what is this ? I am indeed quite well.

Mada. (*With joy*) Ah me ! now the full-moon–namely Makaranda is restored.

Māla. (*Putting her hand to Madhava's forehead*) Lavangikā, how happy you are ! Your friend, the noble Makaranda has come to himself and revived.

Mādhava (*Reviving*) Come, my rash friend, come. (*Embraces*)

Kāma. (*Smelling the heads of both*) Happily my dear lads have revived.

Buddha. (*Aside*) Madayantikā, dear, this is he.

Mada. I know already that this was Mādhava and this, too, was that person.

Buddha. Have I not spoken the truth ?

Mada. Surely persons like you are not partial to people of a different sort. (*Looking at Mādhava*) Friend, the rumour about Mālatī's love for this noble youth is (so) pleasing.

(*Looks longingly once again towards Makaranda*)

Kāma. (*To herself*) Fate has wrought to day this pleasant and happy interview between Makaranda and Madayantikā. (*Aloud*) By what chance, Makaranda, my son, were you conducted by divine fate (to this place) to be the means of saving Madayantikā's life on this occasion ?

Maka. Having gathered some news in the city to-day, which I feared would add to Mādhava's affliction, and being told about the events in the garden of Kāma by Avalokitā, I was hastening on when I saw this noble maiden (quite) within reach of the tiger's leap.

(*Mālatī and Mādhava reflect.*)

Kāma. (*To herself*) The news must refer to Mālatī's betrothal. (*Aloud*) Child Mādhava Mālatī has felicited you on your friend's recovery. This, therefore, is a fitting occasion for you to present some token of regard (to her).

Mādhava. Revered dame, surely

Since to her goodness I owe my own recovery from the mist which the swoon of my friend, who was wounded by the ferocious beast, had spread over my senses, she surely has a right to accept—as a free-will offering each—my heart as well as my life. (1).

Lava. This gift, indeed, is accepted by our dear friend.

Mada. (*To herself*) The noble youth is sensible of how to speak gravely and sweetly at the proper time.

Māla. (*To herself*) What possibly has Makaranda heard which makes him unhappy?

Mādhava. Now, friend, what is the news that would add to my affliction?

(*Entering*)

An attendant. Child Madayantikā, your elder brother, the minister Nandana, sends you word:–the king having to-day come to our house, has himself given Mālatī (to us), (thus) showing great confidence in Bhūrivasu, and a great favour to us. Come, therefore, we will celebrate our great happiness.

Maka. Friend, this was the news.

(*Mālatī and Mādhava turn pale.*)

Mada. (*Joyfully embracing Mālatī*) Dear Mālatī having dwelt in the same city, you have been my dearest friend and sister ever since we played together in the dust; and now you have become an ornament of our house.

Kāma. Madayantikā, my daughter, I congratulate you on your brother's getting Mālatī.

Mada. (Rather) through the power of your blessings. Friend Lavangikā, our dearest wishes have been realised, now that we obtain you.

Lava. Friend, must this be said even to us?

Mada. Friend Buddharakṣitā, come let us celebrate this festival occasion of the bridal ceremony.

Buddha. Friend, come, let us go. (*They rise.*)

Lava. (*Aside*) Pious lady, since there is an interchange of glances between Madayantikā and Makaranda, which are charming on account of the overflowing joy and wonder that fill their heart, and pleasant because

the firmness of their heart is shaken, and which resemble a garland of full-blown blue lotuses, therefore, I think they have been, in their fancy, enjoying the pleasures of union.

Kāma. (*Smiling*) Surely from their glances, these are enjoying, in fancy, the joy of frequent union. For

> This is plainly and quickly told by their glances which are slow as they slightly turn sideways, in which the corners are contracted, which are steady and drooping through the birth of passion, in which the brows are a little curved, which become soft in their consciousness of an inner joy, in which the eye-lashes are motionless owing to stupor, and in which the eyes are half-closed. (2).

Attendant. This way, child, this way.

Mada. Buddharakṣitā, dear, shall I see him again—this lotus-eyed one, the saviour of my life ?

Buddha. If fate favours (us).

Mādhava. *(Apart)*

> Now let the thread of hope, fragile like a lotus-fibre, snap after so long a time; let the powerful disease of keen mental anguish pervade (me) without limit; let the yoke of restlessness settle upon me without any disguise; let fate be appeased, and let the God of love gain his object. (3).

Or rather,

> Fate being adverse, this was but a proper re ult in my case who longed for a person whose love was equal (to mine) but who is

inaccessible (to me); and yet her countenance which lost its brightness and resembled the moon at sunrise, when she heard of her betrothal, afflicts me inwardly. (4).

Kāma. (*Apart*) My child Mādhava, who is thus exceedingly disconsolate, causes me deep pain; and my daughter Mālatī is given to despair and lives in distress. (*Aloud*) Well, let me ask my boy—did you expect that Bhūrivasu would offer us Mālatī ?

Mādhava. (*Abashed*) No, never, never.

Kāma. You are none the worse for it then.

Maka. Revered lady, she was not given away then; and hence our apprehensions.

Kāma. I have indeed heard the news; it is known to all that when the King sued Mālatī's hand for Nandana, Bhūrivasu replied " Your Majesty is master of your own daughter."

Maka. Yes, it is so.

Kāma. To day the attendant told us that the King himself gave Mālatī. Now, my child, all human affairs depend upon the firm basis of speech; in speech the seeds of good and ill reside, and everything is dependent upon words. Now the words of Bhūrivasu partake of falsehood; for Mālatī is certainly not the King's own daughter. Nor does religious or social convention acknowledge the authority of the King to give away (another's) daughter. Therefore, this is not to be thought of. And how do you take me, my son, to be heedless ?

See,

May not the evil which, it is feared, may befall you or her, happen even to (our) enemies.

Therefore I must make an effort, even if it cost me my life, to secure your union by every means. (5).

Maka. What you say is good and reasonable.

Your heart, holy dame, though estranged from the world is softened still with pity and affection towards these your children;and hence your ceaseless effort, however opposed to the usual vows and practices of a life of renunciation; but then destiny also prevails. (6).

(*Behind the scenes*)

Revered Kāmandakī, our mistress requests you to conduct Mālati speedily (to her).

Kāma. Rise, my child. (*All rise.*)

(*Mālati and Mādhava eye each other with pity and love.*)

Mādhava. (*Apart to himself*) Alas only thus far is Mādhava allowed to associate with Mālati in this world. Oh, alas—

Fate, like a friend that ministers to one's happiness, having first manifested unalloyed favours, becomes ruthless in the suddenness of its reverses, and intensifies the anguish of the heart. (7).

Māla. *(Aside)* Noble one, the delight of mine eye, you are seen thus far.

Lava. Alas, alas! the minister has put the life of our dear friend in peril.

Māla. (*To herself*) the fruit of my love of life has now matured. My father's cruelty too has been proved by his sternness; and wicked fate has achieved an end worthy of its relentless action. Unhappy that I am;

whom shall I blame? To whom can I now repair for refuge in my helplessness ?

Lava. This way, my friend, this way. (*Exeunt with Kāmandakī.*)

Mādhava. (*Apart to himself*) surely it is mere consolation which the holy dame, whose natural affection for me fills her with apprehension, offers me. (*With dejection*) Alas, now my life's purpose is held in doubt. What is to be done ? (*Thinking*) I see no other remedy except the selling of human flesh; (*Aloud*) friend Makaranda, do you pine for Madayantikā ?

Maka. It is even so.

It touches my heart that she with eyes unsteady as the glance of the yearling fawn in its fright, beholding me with my fresh (bleeding) wounds, embraced me with her limbs that were as if steeped in nectar, heedless of her upper garment that was slipping off. (8).

Mādhava. She, Buddharakṣitā's dear friend, will be yours without difficulty. Moreover

How could she love anyone else, after embracing you who killed the monster and preserved her from death ? Besides the glances of the lotus-eyed one were for long directed towards you, steadily and charmingly, clearly bespeaking her fond regard for you. (9)

Maka. Well then, get up, let us bathe at the confluence of the Pārā and Sindhu and enter the city itself.

(*Rising and walking round*)

This is the confluence of the mighty streams; this confluence

whose banks are thronged with ladies who have just emerged from their bath, so that the depressed and elevated contour of their forms is clearly visible as their garments have closely clung to their limbs in the water; and who have placed their hands crosswise on their full and lofty breasts that possess the beauty of bright golden jars. (10).

(*Exeunt Omnes*)

Here ends act IV styled "Śārdūlavibhrama."

ACT V.

(*Enter by an aerial path Kapālakundalā in a fierce-looking bright garb.*)

Kapāla.

Glory to the Lord of Śakti, attended by the Śaktis, who is seated in the centre of the circle of sixteen veins, who confers miraculous powers on those who know him and hold his form in their hearts, and who is sought by votaries with unwavering minds. (1).

Here have I now

Come, viewing through the power of abstraction, the supreme spirit, embodied as Śiva, fixed by Nyāsa amid the circle of the six parts of the body, and manifested in the heart-lotus, without experiencing any fatigue from my flight as the five gross elements in the body were drawn off by the gradual swelling of the veins with wind, and clearing the clouds in the sky before me. (2)

Moreover

The swiftness of my flight along the surface of the sky gives to me in the amplest measure a charming frightfulness, with the harsh bells ringing in consequence of the garland of skulls striking against them, as it slips down in the swinging movement. (3).

The mass of my matted locks, though firmly secured by knots, yet streams loosely on every

side; the bell attached to my staff moving circuitously produces a piercing sound prolonged by incessant tinkling; and the violent wind howling through the hollows of the line of the bare skulls of corpses, and causing the continuous pealing of bells, flutters my banners upwards. (4).

(*Walking about and looking; perceiving the smell*)

Here is the temple of Karālā, near the spacious cemetery ground which is perceived to be just in front of me from the smoke of the funeral piles which smells like garlic smeared with old Nimba oil and then being fried; here I have to bring together a special collection of the materials of worship at the command of my preceptor Aghoraghanta, who has finished the rites that give him the attainment of miraculous power through spells. And my preceptor said to me:—Kapālakundalā, my daugher, to day I must offer to the goddess Karālā the already promised gift of the gem of womankind; she, it is known, dwells in this very city; I must therefore find her out. (*Looking interestedly*) But who could this be, of a grave and pleasing form, with his curly hair tied up, and carrying a sword in his hand, who is coming to the cemetery-ground ? He who

Though dark like the petal of a blue lotus, yet is very pale in his limbs; whose tread is graceful and majestic, and whose glorious countenance shines like the moon; his left hand grasping a glaring lump of human flesh, from which thick drops of blood are dripping, shows his adventurous spirit, and robs him of his gentility. (5).

(*Eyeing him closely*) Ah, it is Mādhava, the son of Kāmandakī's dear friend who now sells human flesh. But what have I to do with him? Well, now to my work. The hour of evening twilight has almost passed away.

The skirts of the horizon are now filled with winding glooms as with the rows of the bunches of Tamāla blossoms; the earth with its far bounds lost is as if immersed in nascent waters, and in the woods, the night at its very commencement spreads thick its darkness, which appears like vast curling mists scattered abroad by the force of a whirlwind. (6).

(*Walks about and exit.*)

End of the Viskambhaka.

(*Enter Mādhava as described.*)

Mādhava. (*Wistfully*)

May those various endearments of the sweet-eyed maid be mine, that are full of affection, are tinged with love, and, sweet by nature, reveal an intense passion with (growing) familiarity; which to imagine for an instant only in thought inspires my heart with an ecstasy of deep delight arresting the functioning of all external senses. (7)

Moreover,

May I be enfolded by her limbs, her face leaning upon the root of mine ear, pressed against her bosom fragrant with the perfume of the ever-present Bakula garland woven by me and worn by her in preference to (even) a pearl-necklace. (8)

But, this is too remote; this only will I ask :

May I once more behold her face, the shrine of the Love-God, which is as it were fashioned out of the essences collected from a number of the crescents of the young moon; which coming within the range of one's eyes, all delights commingle and give rise to the highest bliss, and the joy of the eye awakens love in the heart ! (9)

Yet truth to say there will not be the slightest difference (to me) by my seeing her face. For now the stream of the production of cognitions in the form of the remembrance of my beloved, augmented by the ceaseless awakening of impressions springing from (*lit.* which have their own birth in) the former vivid perception, whose flow is unobstructed by other cognitions dissimilar to it, makes my inmost spirit one with her owing to the resemblance of my mental state to her. Thus,

The loved one is fixed in my mind, as if she were melted or mirrored in it; as if she were painted on it or that her form were carved upon it; or as if she were implanted in it or glued to it by adamantine cement or buried deep in it; or nailed to it by all the five darts of Cupid or as if firmly sewed to it by a network of the threads of continuous recollection. (10).

(*Noise behind the scenes*)

Ah, how very terrible does the cemetery-ground look with a multitude of fiends now stalking abroad. For here

The darkness hideous in its extent, and thick with its unctuous mass surrounding (their) skirts, accentuates the brightness of the funeral fires; while the goblins and others, frantic with joy, and absorbed in their wild sports are kicking up a dreadful row by their confused *kila-kila* cries. (11).

Well, let it be; I will in the meantime address them. (*Aloud*)

Ye demons and spirits that haunt the cemetery,

Here I bring you human flesh for sale ; real human flesh which is taken from the limbs of men, and is untouched by weapon; take it, then, take it. (12).

(*Noise behind the scenes again.*)

Mādhava.

How, immediately after my announcement the charnel ground seems to be rocking on all sides filled with the indistinct and tumultuous chatter of frightful spirits stalking abroad, and thronged with goblins that are now showing themselves ! I wonder !

The sky is being filled with the faces of fire-breathing spirits that are flitting about, whose lank and shrivelled bodies are partly visible–faces from which fire is blazing forth from the horrid opening of the mouth, the corners whereof are stretched upto the ears, bristling with the points of their fangs, and whose hair and eyes, and brows and thick beards look like clustering lightning-flashes. (13).

Moreover

Here all around I see the goblin-host feeding the wolves,howling hoarsely,with the refuse of human flesh falling from their half-chewed random morsels, with thighs as long as the date-palm, and with gaunt skeletons whose bony frameworks are firmly secured by knots of sinews stretched on every side,and are wrapped up in black skins. (14).

(*Looking about and smiling*)

How (queer) are the ways of the goblins!

For these,

Whose bodies are tall and pale, yawning wide the caverns of their mouths which look fearsome through their lolling broad tongues appear like old blasted sandal-trees in whose dreadful hollows the mighty serpents (pythons) curl. (15).

(*Walking about*) Ha, how very hideous is the sight yonder!

Assiduously tearing away the skin, and then eating such horridly stinking flesh as could be got from limbs like the shoulders, the hinder parts, the back and the thighs, and which has increased in its bulk through the great swelling, a lean goblin has taken out the muscles, the entrails and the eyes, and baring its teeth is eating undisturbed the raw flesh from the bones and even from the uneven parts of the skeleton it has taken in its lap. (16).

Moreover,

These carrion-eaters, having dragged from numerous funeral piles the corpses despite the smoke that envelops them, whose bones are being moistened by heat, and whose marrow is being seasoned by boiling, and having stripped bare the thigh-bone from which the flesh, being roasted, is dropping down, which is detached from the joints, and is hanging loose on either side, are now drinking the dripping streams of marrow from a distance. (17).

(*Laughing*) O, the evening merriment of the goblin females! Thus,

These wives of the goblins that have made auspicious amulets of entrails, and have worn prominently the ear-ornaments of red lotuses in the form of the hands of women, that have hastily put on the strings of heart-lotuses, and made on the forehead saffron-marks in the form of coagulated blood, have now joined their husbands and in high glee are drinking the wine of the bone-marrow from the cups of skulls. (18).

(*Walking about and repeating again " Here I bring you"*) How now, the goblins have quickly vanished, all their horrible pastimes having ceased! How dastardly are these spirits! (*Walking about and observing despondingly*) The cemetery ground has all round been surveyed. For now just before me

Is the river on the other side of the cemetery, with its banks dreadful by reason of their foreparts being filled with the fierce yells of the

howling jackals blended with the hootings of flocks of owls crying in their tiny nests within the bowers; with its torrent wildly raving as it rushes past and rends its bank in consequence of its waters being obstructed by pieces of mouldering skulls fallen into it. (19).

(*Behind the scenes*) Ah, cruel father! She, you meant as a means to please the king with, is now being killed.

Mādhava. (*Listening with emotion*)

This voice, so musical and wild like the cry of the affrighted osprey, charms my mind and bursts upon the ears as one not unfamiliar to them; pierced within, my heart whirls about; my every limb is affected; a stiffness of the body renders my steps uncertain; what means all this? What should it be? (20)

The piteous sound seems to proceed from the temple of Karālā; verily it is a proper place for such disasters. (21)

Well, I will see. (*Walks round.*)

(*Enter Kapālakuṇḍalā and Aghoraghaṇṭa engaged in worshipping the deity, and Mālatī bearing the marks of a victim.*)

Mālatī. Ah, cruel father! She, you meant as a means to please the king with, is now being killed. Ah, mother, with a heart full of love, you are undone by the foul play of destiny; revered dame, to whom Mālatī was all her life, whose every good act was for my

happiness, your love will teach you grief for a long time. Ah, dear friend Lavangikā, I will appear to you henceforth but in your dreams!

Mādhava. Alas! It is the same fawn-eyed one. Now all doubt is dispelled; shall I not then help her while still she lives? *(Walks forth hastily.)*

Kāpālikas. Hail, Cāmundā, Goddess, hail!

I glorify thy sport, when at thy foot's vigorous tread the earth in confusion bends, and beneath its weight the backbone of the tortoise shrinks, so that at its shaking a part of the globe loses its poise; in which the seven oceans are thrown in the chasm of thy throat gaping wide like hell, and which shows its worth by the delight it gives to the court of the dark-necked God (Śiva). (22).

May thy wild dance, goddess, yield us happiness and delight; when at the strokes of the whirling talons in the fringes of the elephant-hide which swings to and fro (to thy steps) the moon is torn, and the trickling nectar falling upon the row of skulls revives them and they burst out in a horrid loud laughter at which the various creatures affrighted start singing thy praises;

in which mountains are scattered before thy powerful arms tossed about and fierce-looking by the flashes of envenomed flames issuing from the broad hoods of hissing black snakes, expanded wide when their bodies coiling (thy arms) like armlets are firmly squeezed;

when the various divisions of space are sewn together by the fiery circle, as of a fire-brand,

traced out by the whirling of thy awful head covered with the radiance of thy eye tawny with the fire blazing in it; whilst by the banner attached to the lofty point of thy dreadful staff, high-waved, the stars are scattered about;

which brings delight to the three-eyed God whose heart exults in the close embrace of Gaurī appalled by the splitting of her ears at the clapping of the hands of the frantic Vetālas and the delighted hosts of ghosts and goblins. (23).

(*They make appropriate gestures.*)

Mādhava. O, fie, what a calamity !

This daughter of Bhūrivasu, who is like a daughter of the God Vasu, wearing garments and flowers crimson with the Alaktaka dye is now made captive by these impious wretches engaged in sinful acts, like a timid fawn among wolves, and now lies in the jaws of death. Oh, fie ! How cruel is this course of destiny ! (24).

Kapāla. Fair maid, think upon him whom thou hast loved in this life, for pitiless death speeds thee on to-day.

Māla. Ah, loved Mādhava, you should remember me even after my death ; surely he is not dead who lives in the memory of a loved person.

Kapāla. Ah ! Poor, child ! she is attached to Mādhava.

Aghora. (*Raising his weapon)* Be it what it may. I will kill ;

Cāmundā, holy goddess, this offering vowed to thee at the commencement of the rites to secure the power of spells—this offering now brought near thee deign to accept. (25).

(*Proceeds to kill her.*)

Mādhava. (*Suddenly rushing forward and snatching Mālatī away by the hand*) Vile wretch, get away. Foul Kāpālika, thou art foiled.

Māla. (*Seeing him unexpectedly*) save me, Oh save me, noble one.

(*Embraces Mādhava.*)

Mādhava. Noble maiden, do not fear.

Here before you is the friend for whom (even) in the hour of death you declared your love in words freely spoken, without feeling the slightest hesitation. Fair one, do not tremble; let this wicked one experience now the retribution of his sins now recoiling upon him. (26).

Aghor. Ah, who is this sinful wretch that interrupts us?

Kapāla. Revered sir, this is that same Mādhava, the lover of this (maiden), the son of Kamandaki's friend, who vends the flesh of man.

Mādhava. Noble one, what is this?

Māla. (*Summoning courage after a long time*) Noble one, I, too, do not know; but I remember only this that I slept on the upper terrace and awoke here. But where are you?

Mādhava. (*Ashamed*)

Troubled by the passionate hope that my life might (yet) be blessed by accepting this your lotus-hand, I was wandering in the cemetery-ground for selling the flesh of man, when hearing your cries, O timid one, I came here. (27).

Māla. (*Apart to herself*) How for my sake only, regardless of his life, he is wandering thus!

Mādhava. Oh, this is indeed what (they call) a strange coincidence. For now

Having through luck found my love and snatched her from the range of the descent of this vile wretch's sword, like a crescent of the moon entering Rāhu's jaws (I am afraid) what will happen to my mind which is distracted through fear, melted by pity, agitated through wonderment, inflamed by anger, and brightened by joy. (28).

Aghor. Thou, brat of a Brahmin,

Like a stag moved by pity for his doe that has become a tiger's prey, thou art fallen into my hands who delight in killing and was occupied in making a human sacrifice; therefore will I first propitiate the mother of all created beings with thee streaming with a quantity of blood from the wounds in the trunk, when the neck is severed with a blow from my scymitar. (29).

Mādhava. Accursed wretch, impious and vile,

How wast thou prepared to deprive life of its savour, rob the three worlds of their jewel, or the world of its light, make death the only refuge for her kinsfolk, humble the pride of the love-god, render fruitless the creation of men's eyes, or make of the world a dreary wilderness?(

Moreover, O sinful one,

On the head of thee that hast raised thy sword against this frame that suffers pain even when struck by the tender Śirīsa flowers her loving companions cast at her in their fondness

for graceful jokes—on thy head let this arm of mine fall like the mace of the God of death descending untimely. (31).

Aghor. Villain, strike, strike; indeed thou wilt breathe no more.

Māla. Lord of my life, be pleased, thou rash one. This accursed villain is indeed very cruel; spare me, refrain from this perilous deed.

Kapāla. Holy sir, be careful and kill this accursed wretch.

Mādhava and Aghorghanṭa. *(To Mālatī and Kapālkuṇḍalā)*

Put courage in your heart: the villain dies. Has any one ever experienced a mishap to a lion in its contest with the deer, a lion whose paws, like the thunderbolt, habitually descend upon the peaks of the temples of elephants? (32).

(Again behind the scenes)

What, ho! ye soldiers who are in search of Mālatī, the venerable dame who is cheering up the minister Bhūrivasu, and whose intellect penetrates without hindrance, enjoins you to surround this temple of Karālā.

This frightful and extraordinary deed can belong to none but Aghorghanta; nor does the purpose appear to be any other than an offering to Karālā. (33).

Kapāla. Revered sir, we are surrounded.

Aghora. Now, greater is the need of manly effort.

Māla. Ah, father! ah, revered dame!

Mādha. Well, I will place Mālatī out of peril with her kinsfolk, and kill him in their presence. *(Walks*

about sending Mālati in one direction and the Kāpālika in another.)

Mādhava and Aghoraghaṇṭa. *(To each other)* Now, villain,

Now let this my scymitar scatter piecemeal thy every limb, ringing with the sound that is produced by its coming into contact with the joints of thy hard bones, having its speed arrested for a moment when it cleaves thy hardened sinews, and moving resistless in thy fleshy parts as in balls of mud. (34).

Exeunt Omnes.

Here ends act V called " Smaśānavarṇana."

ACT VI.

(*Then enter Kapālakuṇḍalā.*)

Kapāla. Ah, vile, accursed Mādhava, who have slain my preceptor in the cause of Mālatī, even though I was mercilessly striking you at the time, you (simply) spurned me because I am a woman. (*Angrily*) Well then you most assuredly shall feel the effect of Kapālakuṇḍalā's fury.

Whence can he, the destroyer of the serpent, expect to enjoy repose, when the female serpent retains her wrath unmitigated, and whetting the points of her fangs and dreadful with the effusion of venom, is ever wakeful to bite? (1).

(*Behind the Scenes*)

Ho, princes! do your duties according to the directions of the elders; let the Brāhmaṇas recite (the mantras) in a manner pleasing to the ear; let there be diverse movements with a number of songs for auspicious purposes; (for) the entrance of the bridegroom train, which is near at hand, makes (all) expeditious. (2).

The wives of the minister obedient to the holy dame's injunctions command that before these relations arrive, Mālatī should proceed to the shrine of the guardian deity of the town that no evil interrupt the happy rite; and moreover, let her wait there for her train of attendants who will bring the special decorations (for the occasion).

Kapāla. Well, I will retire from this place which is crowded by hundreds of door-keepers busily engaged in the preparations for Mālatī's nuptials, and apply myself closely to inflict injury on Mādhava. (*Exit.*)

Viskambhaka.

Enter Kalahamsaka.

Kala. My master Mādhava, who is in the inner shrine of the guardian-deity of our town along with Makaranda, bids me to know if Mālatī has started for the procession. So now I shall give him joy.

(Enter Mādhava and Makaranda.)

To-day will see the end in either way of this my continued love-torment, which has been growing since the first day I saw Mālatī and which was taken to its extreme by the actions of the fawn-eyed maid inspired by her intense love, whether the holy dame's device secures me bliss or ends in disappointment. (3).

Maka. Friend, how can the device of the pious dame who is full of wisdom, lead to a contrary result?

Kala. (*Advancing*) My lord, fortune favours you; Mālatī has started for the procession.

Mādhava. Can it be true ?

Maka. Friend, how can you ask sceptically ? Not only has she started, but she is near at hand. Thus

The sound of a thousand of deep-sounding auspicious drums, resembling the peal of a number of clouds scattered before the wind deprives us all at once of the power of perceiving any other sound. (4).

Come, let us watch from the lattice.

(They do so.)

Kala. See, see, my lord. Here in the first place are to be seen numerous white umbrellas bearing the grace of long-stalked white lotuses growing thickly in the lake of the wide expanse of the sky, where the rows of banners undulate like waves as they play before the wind of the chowries which wave gracefully like royal swans upflying. And here are the female elephants clanging with the peal of many a golden bell, mounted by bevies of courtezans who produce a confused noise by the sweet auspicious songs sung aloud haltingly in consequence of the expanse of their orbed cheeks being filled with the rolls of betel-leaves gracefully chewed; and who fill the sky with the effulgence of the rays of various jewel-ornaments resembling the fragments of a portion of Indra's bow.

Maka. Enviable indeed are the riches of the minister Bhūrivasu. Thus

> The spaces filled to the ends with the awning of the throbbing blaze of gems shooting upwards, with its mass variegated by the quivering rays of gold, as if mingled with the hues of chāsa birds upflying, appear as if they have the rainbows displayed in them, or as if they are vested with the covering of China silk gorgeously painted. (5).

Kala. How! her attendants have fallen off to a (respectful) distance forming circles according to the lines drawn with staves by the body of numerous waiters who have hastily lowered them, the staves which are adorned by the leaves of bright-gleaming gold and silver; and here she advances a little distance, this Mālatī, with the pale and delicate beauty of her form bearing the loveliness of the new moon, the lovely

object of all eyes that are raised up in curiosity, adorning the night in the form of her she-elephant, whose face is painted with profuse vermilion which resembles the glow of twilight, and which wears a dazzling necklace of pearls resembling the serried constellations.

Maka. Friend, see, see.

Like some young plant budding into flower and (yet) withered at the core, this lovely maiden who is the ornament of ornaments through her pale and emaciate limbs, wears the charming grace of bridal honours and (yet) reveals the rising deep-rooted anguish of her heart. (6).

How, the she-elephant is made to kneel.

Mādhava. (*With joy*) Oh, she has descended and with the pious dame and Lavangikā has already started hitherwards.

(*Then enter Kāmandakī, Mālatī and Lavangikā.*)

Kāma. (*Apart to herself, with delight*)

May fate bless us with success in the celebration of this charming rite; may the gods crown it with a very pleasing result ; may I attain my aim, and may all this effort to bind by nuptial ties the children of my friends bear fruit and lead to a blissful end. (7)

Māla. (*To herself*) By what means shall I now find an opportunity to secure the repose of death ? But even death is inaccessible to the unfortunate because they seek it !

Lava. (*To herself*) This favourable delusion has indeed plunged my loved friend in deep grief.

(*Entering with a box in hand*)

A female door-keeper. Holy dame, the minister sends word that Mālatī should be adorned, in the presence of the deity, with the bridal dress and ornaments sent by the king.

Kāma. The minister suggests the proper thing; the place is an auspicious one; therefore show (them).

Door-keeper. This is the corset of white silk, this the red garment to serve as the upper garment; these the sets of ornaments to fit all parts of the body; this is the pearl necklace, this here is sandal, and this the chaplet of flowers.

Kāma. (*Aside*) Surely Madayantikā will find my child Makaranda a lovely figure. (*Aloud; taking them*) Well, inform the minister that it shall be done as he directs.

Door-keeper. All right. (*Exit.*)

Kāma. Lavangikā, enter the inner shrine with my daughter Mālatī.

Lava. But where will the holy dame tarry?

Kāma. I would, in the meanwhile, remain alone, and investigate scientifically the value of the gems in these ornaments. (*Exit.*)

Māla. (*To herself*) Now Lavangikā is my only attendant.

Lava. Let us enter this door of the temple. (*they enter.*)

Maka. Friend, let us wait here behind these pillars (*they do so.*)

Lava. Friend here is unguent for the body, and here are chaplets of flowers.

Māla. What of them?

Lava. Friend, you have been sent here by your mother that you may worship the gods at the commencement of the marriage-rite to secure good fortune.

Māla. But why should you torture me again and again, a luckless creature, in a way so unbearable as to cut the vitals of the heart, whose heart is consumed by grief—the result of the evil sport of destiny that has started something heartless?

Lava. Now what would you say?

Māla. Whatever one, whose fortunes are opposed to her wishes which are fixed on unattainable objects, might say.

Maka. Friend, have you heard?

Mādhava. I have heard, and yet my heart is not satisfied.

Māla. (*Embracing Lavangikā*) My true sister, dearest Lavangikā, I, your helpless friend, now about to die, will embrace you in a manner worthy of the confidence bred by the constant obligations conferred upon me since my birth, and make you this request: if you deem me worthy of your favours then bear me in your heart and look sweetly through joy upon the lovely lotus countenance of the noble Mādhava, the one auspicious shrine of the goddess of all loveliness.

(*She weeps.*)

Mādhava. Friend Makaranda,

Fortunately have I heard these nectar-(sweet) delightful words that restore the bloom of life's decaying flower, fill me with transport, ravish all my senses,and are the one sole elixir for my heart. (8).

Mālatī. Act in such a way that that excellent form of the preserver of my life will not be thinned through grief on hearing of my death; or that for me, though a tenant of another world, he will not lose his hold on life which even after a long time will consist for him of talk and remembrance of me. It is only thus, through the favour of a dear friend, that Mālatī will feel blest.

Maka. Alas, it is exceedingly pathetic.

Mādhava.

> Having heard the exceedingly sad yet sweet (words of) lament of the fawn-eyed one, whose mind is filled with despair, proceeding from her tender love and delusion, I bear the distress of anxiety and pain, and also excessive delight. (9)

Lava. Ah, the evil be averted ! I will not hear anymore of this.

Māla. Friend, indeed you love the life of Mālatī and not Mālatī herself.

Lava. What mean you by these words ?

Māla. (*Pointing to herself*) Since having sustained my life through words carefully arranged that inspired hope in my heart you have made me go through the most hideous experience. But now this is my only wish—that I should end my days, since I have offended against the divinity (I have loved) by belonging to another; let not my dear friend, therefore, oppose me in my purposes. (*Falls at her feet.*)

Mādhava. This is the climax of love !

(*Lavangikā beckons to Mādhava to advance.*)

Maka. Friend, advance and take Lavangikā's place.

Mādhava. I am powerless through agitation.

Maka. That is the nature of approaching good fortune.

(*Mādhava gently takes Lavangikā's place.*)

Māla. Friend, favour me by your assent.

Mādhava. Simple one, forego this love of adventure, give up such recklessness, fair maid; for my heart can but ill bear the distressful pain of thy loss. (10).

Māla. You cannot disregard Mālatī's prostration.

Mādhava. (*Delighted*) What can I say, O thou, that causest severe agony through separation, do as thou wilt; fair one give me an embrace. (11).

Māla. (*With joy*) How am I favoured! (*Rising*) Now I embrace you. Yet my fast flowing tears obscuring my sight, I am not able to see my dear friend. (*Embracing delightedly*) Dearest, quite different is the touch of your body, soft with down like a full-blooming lotus, which today allays (my fever). (*Tearfully*) Moreover, with your hands joined on your head, bear this message to him through my words:'I could not long enjoy, through my ill luck, the great delight of mine eyes by looking without any reserve at thy countenance, beaming like the full-orbed moon, and surpassing the loveliness of the full-blown lotus flower. With unavailing hopes, have I sustained my heart, whose firmness was undermined by an incessantly growing, irresistible anguish. Now and again have I borne bodily torments, so distressing to my friends by their very fearful working. And I have somehow lived through a series of calamities such as moonlight, the Malaya breeze and others. But now have I lost all hope.' You, too, my

friend should ever remember me; and this Bakula garland, so lovely as being woven with his own hands by the noble Mādhava, should be always worn next to her heart by my dear friend and be looked upon as not different from Mālatī.

(Removing from her neck goes to place it on Mādhava's bosom, but suddenly withdrawing, gesticulates fear and tremor.)

Mādhava. (*Apart*) O joy !

By her with her bud-like breasts full and rounded are sprinkled over my skin, as if combined and kneaded together, such things as camphor, pearl-strings,yellow sandal,the moonstone's dew, moss, and lotus-fibres and snow. (12).

Māl. (*To herself*) How have I been deceived by Lavangikā !

Mādhava. O thou, that knowest only the anguish of thy heart, but art ignorant of another's suffering, here wilt thou be remonstrated with.

Have I, too, not passed days when the violent fever of an intense heat raged in my body, when fancied union with thee beguiled my pain, and when the consciousness of thy love sustained my life ? (13).

Lava. You are blamed, dear friend, as you deserved.

Kala. How delightful and romantic is this mode (of approaching the beloved) !

Maka. Noble maiden, it is thus.

He passed these days, it is true, somehow supporting his life in the consciousness that you loved him; let him now rejoice for a long time, by obtaining the favour of accepting your hand with the auspicious thread tied round it; and may his hopes be crowned. (14).

Lava. Magnanimous one, when even in her heart she did not reject the recklessness of herself accepting him, will she now wait for the bridal thread to adorn her hand ?

Mālatī. Alas, I am lost; she is suggesting something which ill becomes a maiden of honour.

(*Entering*)

Kāmandakī. Daughter, timid one, what is this ?

(*Mālatī tremblingly embraces Kāmandakī.*)

Kāma. (*Raising her chin*)

Here is the loved youth, whose eye first bred fancy for you, as did yours for him; whose heart next was solely devoted to you as yours to him, and whose body grew emaciate like yours; fair one dismiss this timidity; let the creator's skill be crowned, let Love gain his wishes. (15).

Lava. Holy dame, he is a reckless man who has done a desperate deed, wandering through the cemetery on the night of the fourteenth day of the dark fortnight, and has quenched the atrocity of the huge and puissant arm of the fierce infidel. Therefore, it was, that our dear friend trembled.

Maka. (*To himself*) Well said, Lavangikā, well said. How opportunely have you suggested both the great love and gratitude.

Māla. Oh my father! Oh mother!

Kāma. Child.

Mādhava. Command me.

Kāma. This is the jewel of an offspring—this Mālatī—of the minister Bhūrivasu the toes of whose feet are coloured by the pollen (of the flowers) in the crest-chaplets of many a tributary prince; and she is now being offered to you by the creator who delights in the union of two persons of equal worth, by the God of love and by me. (*She weeps.*)

Maka. Then are our hopes gratified through your reverence's favour.

Mādhava. But what mean these tears of the holy dame?

Kāma. (*Wiping out her tears by the end of her garment*) I now request the blessed one.

Mādhava. Rather command me.

Kāma.

Sweet in its consummation is the affection of persons like yourself; and for various reasons do I deserve to be respected by you; therefore, my son, do not cease to cherish this fair-faced maid with increasing tenderness, when I no more behold her. (16)

(*About to fall at his feet.*)

Mādhava. (*Preventing her*) Ah, the incident transgresses the bounds of decorum, owing to her affection.

Maka. Holy dame,

That she is nobly-born, that she is the (living) festival of human eyes, that she has fully

proved her intense love, and that she is conspicuous by her virtues—why each one of these is a powerful attraction; and further she is thus to you (deeply cherished by you); what (more) need I say then ? (17).

Kāma. My son,

Mādhava. Command me.

Kāma. Dear daughter,

Māla. May the pious dame command me.

Kāma.

Let my children mutually remember that a husband to a wife and a virtuous wife to her lord are everything : a loved friend or all kindred, all desires, a treasure or life itself. (18)

Maka. It is so.

Lava. It is as the pious dame has said.

Kāma. Child Makaranda, put on this Mālatī's bridal dress and get yourself wedded.

Maka. As the holy dame commands. I will therefore retire behind this painted curtain, and make my toilet. (*Does so.*)

Mādhava. But, pious lady, this is extremely hazardous and fraught with many perils for my friend.

Kāma. Ah, who are you to think about this matter ?

Mādhava. The holy dame alone knows it.

(*Entering*) Makaranda. (*Smiling*) Friend, now I am Mālatī. (*All look admiringly.*)

Mādhava. (*Embracing Makaranda, banteringly*) Holy dame, Nandana has certainly stored up merit to covet a bride like this.

Kāma. **Now, Mālatī and Mādhava, children dear, leave this place, and pass by the avenue of trees to the garden behind our sanctuary to perform the auspicious nuptial rites. Avalokitā has gathered together all the things required for a wedding. And again,**

Those parts of the ground, begirt with the waving Mātulunga trees, and filled with the (sweet) carol of birds that are delighted by eating the fruit of the jejube, where round the fruit-bowed areca trees, numerous betel-vines curl with their leaves as pallid as the cheeks of the (fair) dames of Kerala who are affected by deep anxiety, will yield you your heart's desires. (19).

Go and stay there only till Makaranda and Madayantikā will join you.

Mādhava. (*With joy*) The acquisition of one blessing is later crowned by another.

Kala. This, too, through good fortune, will follow.

Maka. How do you doubt it?

Lava. Has my dear friend heard?

Kāma. Son Makaranda, daughter Lavangikā, we must now depart from here.

Māla. Friend, must you go?

Lava. (*Smiling*) It is but proper that we stay behind.

(***Exeunt Kāmandaki, Lavangikā, and Makaranda***)

Mādhava.

Here now will I clasp in mine this fair hand, along whose slender stalk-like arm up to the very root the hair has started erect, whose leaf-like fingers are wet, troubled as I am by the heat of the summer of love, even as an elephant when oppressed by summer grasps in his trunk a lotus from the lake, whose arm-like delicate stalk upto the roots is covered with down, and whose finger-like petals are wet. (20)

(*Exeunt omnes.*)

Here ends the VI act called Mālatyupahāra.

ACT VII.

(Then enter Buddharakṣitā.)

Buddha. O joy ! According to the arrangements suggested by the holy dame, Makaranda was wedded to Nandana who was imposed upon by the lovely and well-fitted disguise of Mālatī, and was well taken care of in the palace of the minister Bhūrivasu. Today we, too, came to Nandana's palace ; and the holy dame having taken leave of Nandana has gone home. Now, this evening time will be favourable to the execution of our design, when all the attendants (here) will be wearied with the bustle of the untimely moon-light festival of bringing the bride to her husband's home. And now in the impatience of passion the bride-groom repeatedly humbled himself at the feet of the bride to woo her love, and next proceeding to do violence was cruelly repulsed by Makaranda. And then, his words faltering through rising bewilderment, enraged and exceedingly pained, his own eyes rolling through fury, he vowed with oaths that he would have nothing to do with the wanton girl and left the inner apartment. So seizing this opportunity I will fetch Madayantikā and unite her with Makaranda. (*Exit.*)

End of the Introductory scene.

(Makaranda on a couch in Mālatī's attire and Lavangikā discovered.)

Maka. Are you confident that the holy dame's project entrusted to Buddharakṣitā will not fail ?

Lava. Why should the noble one have doubts about it ? Or why waste words; since the tinkle of anklets is heard, I believe that Buddharakṣitā is fetching Madayantikā under that plea. So spreading this upper garment over yourself lie down like one asleep.

(*Makaranda does so.*)

(*Then enter Madayantikā and Buddharakṣitā.*)

Mada. Friend, has Mālatī really so grievously displeased my brother ?

Buddha. Yes, it is so.

Mada. Ah, that is most unfortunate; come, let us take to task this ill-mannered Mālatī.

(*They walk about*)

Buddha. This is the door of the inner apartment.

(*They enter.*)

Mada. Dear Lavangikā, it appears your dear friend is sleeping.

Lava. Come, do not break her slumber; for long did she feel vexed, but only just now relaxing her anger a bit she sleeps; so gently sit down here on the edge of the couch.

Mada. (*So doing*) Friend, so she is vexed, this ill-tempered girl !

Lava. How should she not feel vexed—with your brother for husband, so skilled in the means of winning the confidence of a newly-married bride, so handsome, so clever and sweet of tongue, affectionate and mild ?

Mada. Mark, Buddharakṣitā, we, too, are blamed perversely.

Buddha. Oh, perversely or otherwise.

Mada. How so ?

Buddha. That she should have treated with scant courtesy the husband prostrate at her feet is a fault resulting throgh bashfulness for which she is to blame; but you, too, dear friend, (are to blame) for the very unbecoming words of your brother, who lost all sense of his own dignity when flustered at the failure of his boisterous advances, so contrary in the case of a newly married girl. Moreover, " Women are of the nature of flowers and must be gently approached; but if they are forcibly approached, ere their confidence is won, they immediately come to detest the union." That is what the writers on erotics say.

Lava. (*Tearfully*) In every house men are wedded unto maids of gentle birth; but no one will kindle with the fire of his speech, just because he has the power, a high-born maiden of a simple and gentle nature, helpless through bashfulness and unoffending. These are the great indignities, the shafts implanted in the heart, which are painful to remember to the end of life, rendering the husband's home distasteful; indignities for which the kinsfolk condemn the birth of a girl.

Mada. Buddharakṣitā, our dear friend Lavangikā is sadly grieved. My brother must have given her very deep offence by his words.

Buddha. It is so. We have heard his words. " I will have no more to do with thee—a wanton girl."

Mada. (*Stopping her ears*) What impropriety! what folly! Friend Lavangikā, I am unable to show you my face even; but since I have some voice in the matter I will say something.

Lava. I am at your disposal.

Mada. Let alone my brother's churlishness or impropriety; but such as he is, you must now conform to his wishes since he is the husband. Moreover, you do not know the reason why he offended her with a taunt couched in words of censure unbecoming in a gentleman.

Lava. How could we not know when it was expressed in words?

Mada. The rumour that Mālatī had spontaneously fallen in love with the noble Mādhava was thickly noised abroad. And this is its result ; therefore, dear friend, act in such a way that this strong attachment to her husband's rival may utterly be rooted out from her heart; or else understand, a great disaster will follow. For girls harsh and resentful wound men's hearts by such ill-placed love. But you will not tell her that Madayantikā was speaking thus.

Lava. Hence, heedless (girl), beguiled by loose report, I will not talk with you.

Mada. Friend, be pleased; or rather I will speak plainly; we know for truth that Mādhava is all the world to Mālatī. Who did not mark the peculiar beauty of Mālatī's form arising from the languor of her limbs which bore the grace of the interior of a full-grown Ketaka, and whose life was sustained by the Bakula garland woven by Mādhava's own hand and worn by her round the neck; or of Mādhava's person looking lovely like the pale, wan disk of the moon when morning dawns? Moreover, on that day, at their encounter at the opening of the street that skirts the Kusumākara garden, did not you notice the exchange of their glances which were soft and sweet through the skill imparted to them by the thorough instruction given

them by that master of the histrionic art, the God of love, and the graces of which shone forth through the soft play of the lovely pupils at the numerous movements of the lotus-eyes that sportively brightened up, and opened wide through curiosity and were dilated wide? Did you not further mark how when they heard the news of her betrothal to my brother, the beauty of their persons faded through the deep anguish that rose at the time, and their hearts seemed to be plucked by the roots? And I further remember even this—

Lava. What more?

Mada. When Mālatī announced the glad tidings that the brave preserver of my life was brought back to consciousness, then indeed at the shrewd suggestion of the holy dame Mādhava presented his heart and life to her that she might take the bold step of accepting the gift at will. And Lavangikā, it was yourself who there said that your dear friend accepted the favour.

Lava. But I forget which of the noble gentlemen you are alluding to.

Mada. Call to mind, dear friend, who it was that gave me back my life, appearing on the scene at the moment when I lay helpless in the power of death in the form of the vicious and monstrous beast; who a disinterested friend, having arms huge as pillars protected me by running the risk of offering his own person which enshrines the worth of all the triple world. He who with his broad, fleshy, lofty and expansive chest, torn by the hard jaws and therefore seeming to be adorned by a garland of full-blown Japā flowers shredded into bits, bore for me, with a heart wholly moved with pity, the thunder-blows of the sharp claws of the vicious tiger, and killed the furious beast–the savage monster.

Lava. Ah ! Makaranda.

Mada. (*with joy*) Dear friend, what say you, what?

Lava. Well I say it was Makaranda. (*Smilingly feeling her body and speaking Sanskrit*)

We own that we are as you represent us; what can I say to that ? But how chances it, that one so nobly born, a pure and guileless maiden, should suddenly betray such agitation in the course of conversation, and assume the form of the (round) Kadamba flowers ? (1)

Mada. (*Bashfully*) friend, why do you laugh at me? I own I feel comfort at the mention of the name and remembrance in talks of that person who, reckless of his safety, exerted himself and laid me under deep obligations by forcibly snatching my life from the devouring jaws of death. In fact, you too have seen the noble youth content to leave this very precious living world for Madayantikā, as a continuous stream of perspiration flowed from his person rendered unconscious through the effects of the sharp agony of his wounds, as his twin lotus-eyes were closed in a swoon, and as courageously he supported the burden of his body on the prop of his creeper-like sword that had stuck into the ground.

(*Madayantikā gesticulates the emotional effects such as perspiration etc.*)

Buddha. Our dear friend's body has taken its decision.

Mada. *(Bashfully)* Away, dear friend ; this (exchange of confidence) with a friend has thus affected me.

Lava. Dear Madayantikā, we know what we should know. Therefore, be pleased, and have no more of this

disguise. Come, let us taste the pleasure in a way befitting the mutual exchange of confidence.

Buddha. Lavangikā speaks what is proper.

Mada. I am at my friends' disposal now.

Lava. If that is so, tell us how you pass your time.

Mada. Listen, dear friend. Through the confidence generated in me by Buddharaksitā's partiality (for him) my love for him had, at the very start, become very intense; and my heart was filled with a rising curiosity and anxious longing for him. And when through the will of fate, I met him, I found my life parting from me (as it were) on account of the heart boiling through the heat of the severe and irresistible pangs of love. The fire of the passion, unknown before, and raging through the whole of my frame, growing fierce, afflicted my attendants by the unbearable and deep pain it caused me; and I have been experiencing a change in the world of the living, being undecided (in my mind) in consequence of my agony deepening through the words of Buddharaksitā who counsels against the solace of death which will come easily the moment I give up all hope.

And deluded by the ardour of my longings, I behold that person in my fancies and dreams. And he, too, dear friend, long and intently looks at me, when through growing wonderment his lovely lotus-eyes are unsteady, rolling and dilating and in the course of their dancing they seem to be affected by the intoxication of wine.

Moreover, he calls me " Madayantikā, my love " in a loud deep voice which fills my ear, which falters (in the utterance) and is hoarse like the note of a swan

when its throat is made resonant by eating the filaments of lotuses. And further, he frightens me, my heart beating fast and palpitating through flurry, by committing the indignity of holding the skirt of my upper garment as it flutters upon my throbbing breasts.

Then as hastily I let go of the garment and prepare to leave, covering my budding breasts with the fold of my arms which at the very moment appear like ripened lotus-stalks, my movement backwards is obstructed by my plump thighs being fettered by the band of my girdle slipping down in disorder; and although I reprove him, yet he simply laughs at me, as he knows to the full the feelings of my heart as revealed by my loving and repeated glances, although my heart is made stern by the uneasiness caused by the flush of momentary anger which I can assume only after persistent efforts.

Then locking me up in his doubly folded long arms and rendering me helpless by crushing me against his broad chest adorned by the large ornamental figures in the form of the deep scourings from the sharp claws of the huge tiger, his lotus-face clever in beaming at will upon the different parts of my face which is suddenly raised, and bent and steadied by his laying his hand upon the braid of my hair dishevelled through my turning away my head in the flurry; making the beauty of my person whirl around through the intensity of the agreeable thrill arising from his throbbing and contracted nether lip being placed upon the roof of my left ear so that my eyes languidly roll on account of the phrenzy caused by the alarming confusion consequent on the rising fear and joy, he begs of me something that should not be asked for, thus behaving in a way befitting his indecorous audacity.

Having gone through such an experience as passing before my eyes, I suddenly wake up and view the world once again as a lone wilderness, in my wretchedness.

Lava. (*Smiling*) Friend Madayantikā, speak openly whether your......observed by Buddharaksitā with her eyes brightened as she smiles in mingled sportiveness and affection is covered or not in the counterpane of your bed so that your servants may not mark it.

Mada. Away with you, you who jabber such silly jokes.

Buddha. Dear Madayantikā, Mālatī's dear friend knows how to talk in this strain only.

Mada. Friend, do not deride Mālatī thus.

Buddha. Dear Madayantikā, I will now say something to you provided you do not betray me.

Mada. Friend, am I also guilty of a breach of trust that you must needs speak thus? Dear friend, you and Lavangikā are now my very heart.

Buddha. If Makaranda cross your sight again by any accident, what would you do?

Mada. I will for a long time gratify my eyes steadfast through their being closely rivetted on each one of his limbs.

Buddha. And if driven by passion he makes you, who kindled his love, his bride by self-choice as Purusottama did Rukmiṇī, what would you do?

Mada. (*Sighing*) Why hold out such hopes to me?

Buddha. Friend, speak.

Lava. Those sighs, deep-drawn, betray the agitation of her heart and give you reply.

Mada. Friend what power have I over my person which he purchased by his own body, snatching it from the jaws of the ferocious tiger and which, therefore, has been enslaved by him?

Lava. That is worthy of (your) noble birth.

Buddha. Remember these your words.

Mada. How! the drum, declaring the end of the second watch, is sounded. I will, therefore, reprove Nandana and beg of him to fall at her (Mālatī's) feet and I will reconcile him to Mālatī. (*Rises and is about to leave ; Makaranda, uncovering his face, seizes her by the hand.*)

Mada. Friend Mālatī, are you awake? (*Observing with joy and fear)* Ah,this is something quite different!

Maka.

Give up thy fear, lovely maid; thy waist cannot bear the palpitations of thy heavy breasts; here is thy slave, already familiar with thee in thy fancied enjoyments who has thus been favoured by thee by thy (open) avowal of love for him. (2).

Buddha. (*Raising the face of Madayantikā and speaking Sanskrit.*)

Here is your lover, the object of a thousand longings (of your heart); here is the mansion of the minister whose inmates are unconscious in sleep ; deep is the darkness ; now do what is desired just out of gratitude; come along drawing up your mute anklets, let us depart. (3).

Mada. Friend Buddharakṣitā, but whither are we going ?

Buddha. Whither Mālatī has gone.

Mada. What, Mālatī has done the adventurous deed !

Buddha. Yes; and moreover you say—(*She repeats "what power have I" etc. Madayantikā sheds tears.*)

Buddha. Noble youth, accept my dear friend, who of her own accord gives to you—herself.

Maka.

This is a glorious conquest for me today; what else, but that today is the festival of my fruitful youth, to whom the fish-bannered God, favourably disposed, ministers like some kinsman. (*Lit.* for whom he has upheld the yoke of friendship). (4).

Therefore, leaving by this side-door, let us depart.

(*They walk slowly.*)

Maka. How lovely is the royal road in the stillness of midnight ! For now

the breeze having swept over the palace-tops and the terraces and lofty windows of the mansions and coming back, charged with a strong scent of the odour of wine, and perfumed by garlands, and bearing the rich scent of camphor which has thickly accumulated, reveals young men being in the company of their newly married brides. (5)

(*Exeunt Omnes.*)

End of Act VII. styled Nandanavipralaṁbha.

ACT VIII.

(*Then enter Avalokitā*)

Ava. I have paid my respects to the holy dame who has returned from Nandana's palace. I will now seek Mālatī and Mādhava. (*Moving about*) Here they are adorning the stone-slab on the margin of the lake, after having taken their bath at the end of this day in Summer. I will, therefore, join them. (*exit*)

End of the Introductory Scene.

(*Discovered Mālatī and Mādhava seated, and Avalokitā.*)

Mādhava. (*With joy*) Night, (ever) a great friend to love, is now spreading her youthful charm. Thus

> The first gleam of the rising moon-light, pale as the palm's full-grown sere leaf, is dispersing the mass of darkness, as if the thick pollen of the Ketakī, mixed with honey-drops and rising upwards through the force of wind, is gently spreading in the sky. (1).

(*To himself*) How may I win over the wayward Mālatī ? Well, I will have this, first. (*Aloud*) Mālatī, dearest, I make thee this request to remove the heat of summer, while thou art more cooling through the effect of the fresh evening bath. Why shouldst thou then take me to be otherwise, without any reason today ?

> Fair one while these drops are yet trickling from thy tresses, while the interval between

thy breasts is yet moist, and while over thy slender form the down erect yet profusely rises, be pleased, embrace me but once. (2).

Ah, obstinate one

Let this thy arm, with the drops of perspiration breaking upon it through sudden fear, be thrown round my neck, as if infusing life into me—thy arm possessing the loveliness of a necklace of moon-gems distilling dew when kissed by the rays of the moon. (3).

Or rather, this is too much to ask; but, how am I not worthy of even sharing thy conversation ?

What if this frame, long scorched by the Malaya breeze and by the lunar beams, is not assuaged, by an embrace, yet, oh thou with a voice sweet like that of a Kinnara,let mine ear, distressed by the wild koil's song, be now regaled by thy melodious speech. (4).

Ava. (*Advancing*) Ah, you irresolute girl, when Mādhava was for a brief interval out of sight, you were most miserable and in my presence thus exclaimed, " How my lord delays; how long would it be, before I see him, so that wholly discarding all fear, and gazing upon him with eyes that will not suffer the obstacle of (even) a wink, I will ask him to favour me with a double embrace;" and now this is what you come to !

(*Mālatī looks at her as with anger*)

Mādhava. (*Apart to himself*) O what all-round skill this principal disciple of the holy dame possesses! (*Aloud*) Does Avalokitā speak the truth ?

(*Mālati shakes her head.*)

Mādhava. I conjure thee by my life, and by the life of Lavangikā and Avalokitā, if thou dost not tell us by words.

Māla. My lord, I know nothing. (*When half through these words, she gesticulates shame.*)

Mādhava. How charming her unfinished and hence unintelligible words. (*Observing; suddenly*) Avalokitā, what should this mean ?

> The fair cheek of the fawn-eyed one is in an instant washed by her tears, where the moon shines as one desiring to quaff the nectar of its beauty, fit to be drunk in mouthfuls, with the lotus-stalk in the guise of its beams placed upon it. (5)

Ava. Friend, why do you weep so quietly, with the tears gushing forth in a stream?

Māla. Friend, how long must I endure the pain of separation from my dear friend Lavangikā? I cannot even get any news (of her).

Mādhava. Avalokitā, what is it?

Ava. Your mention of her in your oaths reminded her of Lavangikā,and now she yearns for news about her.

Mādhava. Why, only now have I sent Kalahaṁsaka there telling him to go secretly and gather news at Nandana's palace. (*Hopefully*) Avalokitā, will it happen that Buddharaksitā's efforts regarding Madayantikā will be crowned with success?

Ava. How can the noble one have any doubts ? Noble sir, at the very outset you gave your heart and life to Mālatl, at the suggestion of the holy dame, when she gave you the blissful intelligence of the recovery of Makaranda from swoon, Makaranda who was adorned

with (the wounds made by) the tiger's claws; if now any one gives you his felicitations on your (friend's) winning Madayantikā, what reward will you offer him?

Mādhava. You have asked just what you should ask. (*Looking at his heart*) Here is this garland of the flowers of the beauteous Kesara tree that graced the grove of Kāma, which is a witness of the deep emotion my heart felt at the first sight of Mālatī,

> Which she lovingly honoured, as being wove by me, by pressing it to her broad, plump, and expansively budding breasts when conveyed to her by her dear friend, and which as the marriage-ceremony drew near, and she lost hope of me, she gave back to me as her all in all, mistaking me for Lavangikā. (6)

Ava. Dear Mālatī, this Bakula garland is so dear to you; be on guard lest it should all of a sudden pass into a stranger's hands.

Māla. My dear friend counsels well.

Ava. How, do we hear the sound of footsteps ?

Mādhava. (*Looking towards the curtain*) Kalahaṁsaka is come.

Māla. You are fortunate to win Madayantikā.

Mādhava. (*Embracing joyously*) This is highly gratifying. (*Takes the Bakula wreath from his neck and gives it to her.*)

Ava. The task which the pious dame has imposed upon Buddharakṣitā out of her regard for her is well accomplished.

Māla. (*Joyfully*) O joy, my dear friend Lavangikā, oo, is to be seen. (*Rises*)

(*Enter in haste Kalahaṁsaka, Madayantikā, Buddharakṣitā and Lavangikā.*)

Lava. Help, noble sir, help; the city-guard having encountered Makaranda midway, we were sent on along with Kalahaṁsaka who joined us at the moment.

Kala. As we heard a loud tumult while on our way here, I believe that another hostile force has appeared (on the scene).

Māla. and Ava. Alas, alas, how, both joy and fear mingling, have come to us simultaneously.

Mādhava. Friend Madayantikā, you are welcome; come here. You have honoured our home. Surely he is just the same. Why should you feel anxiety? That singly he encounters a host is of the least moment with my friend.

The lion, ardently longing to perform deeds of matchless valour in the fight, needs no succour but his paw, formidable with its clashing claws, which alone has the power to cleave asunder the temples of the elephant-lord from whose opening hollows the trickling ichor flows over his mouth. (7).

So I will now join my dear friend who is flashing about with heroic bounds.

He stalks with fearful strides and exit with Kalahaṁsaka.

Ava. and Lava. and Buddha. Would that the noble youths return unhurt!

Māla. Avalokitā, Buddharaksitā, my friends, quickly go and tell the pious dame of this event; and Lavangikā, entreat my lord that if at all they care for us, then let them move about cautiously.

(Exeunt Lava. Buddha. and Ava.)

Māla. Alas, alas! I know not how to pass the time. Well, I shall wait looking the way by which my dear friend Lavangikā is to return.

(Entering)

Kapālakuṇḍalā. Hold, you wretch.

Māla. (*Frightened*) Alas, my lord! (*This. said she stops midway and acts as if she is struck dumb.)*

Kapā. (*With a grim smile*) Yes, call upon him.

Where is your love, the murderer of the pious? Let that paramour of a maid, your husband save you. Why tremble like a wild quail frightned at the swoop of the hawk? Well, after a long time have you fallen into my hands. (8).

So now going up mount Śrīparvata, I will tear her piecemeal and consign her to a painful death.

(Snatches Mālatī and exit.)

Mada. I, too, will follow Mālatī. (*Walking about*) Dear Mālatī.

(Entering)

Lavangikā. Friend Madayantikā, I am Lavangikā.

Mada. Did you meet the noble youth?

Lava. No, I could not. Scarce had he left the gates of the garden-grounds, when hearing the tumult, defiant, he bounded away fiercely with his massive legs stretched forth (in his long strides), and entered the hostile force. And then, unfortunate that I am, I returned. And I hear in every house the doleful cries

of the citizens who are so much enamoured of their virtues—" Alas the noble Mādhava, alas Makaranda-the daring youth." And it is further said that the king himself, having heard of the disappearance of his ministers' daughters, was filled with anger and contempt, and that very instant, dispatching a numerous troop of sturdy foot-soldiers, was gone to the top of the palace and had been watching the proceedings by the light of the moon.

Mada. Alas, how unhappy I am—I am undone.

Lava. But where is my friend Mālatī?

Mada. She has already left to watch your return. I have not seen her since then. Is it likely she has entered the garden-avenue?

Lava. Friend, let us quickly find her out; for my dear friend is very timid. She will hardly be able to bear herself up in the present crisis. (*Moving about quickly*) friend Mālatī, well I say, friend Mālatī. (*They move about.*)

(*Entering delighted*)

Kalahamsaka. Fortunately we have come out well from the close scuffle. O dear me! I think I now see the numerous troop of foot-soldiers, which looked so pretty and yet so awful, bright gleaming in the light of the moon which was reflected all round from the clear polished blades of their sabres incessantly held aloft; resembling the stream of the Kālindī breaking into heaving waves by the playful movement of the ploughshare of Balarāma, who tossed i with his huge strong arms when under the influence of wine; which gave rise to a clamorous noise that spread through the whole space of heaven, as panic-stricken the hostile warriors retreated before the onset of the merciless and active Makaranda

bounding about in a wild and irresistible manner. I also remember my lord Mādhava, who accomplished a difficult and daring martial feat by clearing the road of all the foot soldiers, and routing the entire host by inflicting wounds upon it with various weapons snatched from the hands of the warriors who came up to fight him but had their bony frames shattered by the formidable thunderbolt of his arm.

Ah, the king has truly a regard for merit! For unseen from the palace-top, he sent down a door-keeper, through whose mild words he averted the evil of hostility, and his eye dwelt with complacency on the moon-like countenances of Mādhava and Makaranda when they were conducted (into his presence); and on learning from Kalahamsaka of their high birth, he conferred on them rare and great honours. Then he asked Bhūrivasu and Nandana, whose faces were darkened with the ink of rising rage and disappointment, if they were still dissatisfied with their sons-in-law who were the ornaments to the entire world, noble-minded, and pleasing by their worth and descent; and giving them his advice the king withdrew to the interior. But here are Mādhava and Makaranda coming. I, too, will now convey this news to the holy dame. (*Exit.*).

(*Then enter Mādhava and Makaranda.*)

Maka. O the truly mighty prowess of my dear friend, surpassing that of all men ! For

As he first fell upon the warriors and smote them so that their skeletons were shattered by their joints being broken by his crushing arms, and then displayed his prowess by snatching their weapons, he found his path ahead to the ocean of fight, strewn with large heaps of strug-

gling trunks,frightful by rows of foot-soldiers rooted to the ground on either side. (9).

Mādhava. But, this rather, is a matter for regret.

For those who this very day drank in their mid-night revels the remnants of the wine which was drunk in mouthfuls by their beloveds who embraced them in graceful dalliance, and which was penetrated by the thick lunar beams —even they with their bodies, whose bones are crushed by the heavy blows from the bolt of your arm, now proclaim how worldly men are mostly frail and miserable. (10).

But we cannot forget the king who treated us, offenders though we were, as if we had given him no offence. So come now, I would like to hear in detail in Mālatī's presence, the story of how Madayantikā was won. For

While you narrate it, our friend will decline the lotus of her face, with the eyes closed through rising shame, and turned away (afraid) to meet the sidelong, tremulous glances, smilingly cast by Mālatī. (11),

(*They move about.*)

This is the garden-ground. (*They enter*)

Mādhava. How ! this region of the lake is quite deserted.

Maka. Friend, surely, troubled by anxiety on our account, they have been wandering about, and diverting themselves in the dense part of this very garden. Come, then ; let us see.

(*Both move about.*)

Lava. and Mada. Dear Mālatī ! (*Seeing them suddenly*) O, fortunately we again see the noble ones unhurt.

Mādhava and Maka. Ladies, where is Mālatī ?

Both. Ah, where is Mālatī ? Alas ! Unhappy that we are, we were deceived by the sound of footsteps.

Mādhava. Ladies, how, our hearts are rent in a thousand pieces ; therefore speak distinctly.

> Thinking that nothing but some calamity has overwhelmed the lotus-eyed one, my heart melts and all my inmost soul gives way ; this my left eye throbs ; and then these your painful words ! Ah me ! I am wholly undone. (12).

Mada. When the noble ones had left from here, she dispatched Avalokitā and Buddharakṣitā to the pious dame, and then sent Lavangikā on to you to request you to shun all rashness. Next, feeling uneasy, she went forth to watch her way. And since then we have not seen her. Now as we were looking for her among the shrubs, we came upon you.

Mādhava. Ah ! my loved Mālatī,

> I apprehend something I cannot describe, which is far from auspicious : forego this jest—O wrathful one, I am dreadfully anxious. If thou wouldst try me, the test is undergone. My heart is overwhelmed, is reeling inside—(now) thou art cruel ! (13).

Both. Ah, dear friend, where are you ?

Maka. Friend, how without knowing anything, you yield to such weakness.

Mādhava. Friend, do you, too, not know how she acts in her fears, when she is afflicted on account of her love for Mādhava ?

Maka. Yes, it is so. But it is also likely that she might have gone to Her Reverence. So come, let us look (for her) there.

Both. That is quite likely.

Mādhava. May it be so !

Maka. (*Reflecting, to himself*)

Whether our friend has gone to the house of the pious dame ; whether she would come back to us alive or not—such are my doubts ; too often the happiness,such as the company of our kindred, friends, or of those we love (gives us), is as fleeting as lightening's transient glare. (14)

(*Exeunt Omnes*)

End of act VIII called "Mālatyapahāra."

ACT IX

(*Then enter Saudāminī.*)

Sau. Flying up from the divine Śrīparvata, here have I, Saudāminī, now arrived at Padmāvatī. Now I will seek Mādhava, who laments his Mālatī, and unable to endure familiar scenes, leaves his home, and attended by the circle of his friends, now stays in this region of big valleys, rocks and woods. O, I have risen so high, that my eye can gather this whole prospect of mountain, town, hamlet, river and forest. (*Looking behind*) O, how fine!

Under the guise of the wide belt of the rivers Sindhu and Pārā with their translucent waters, Padmāvatī appears to bear the sky fallen down after being torn by friction with the lofty mansions, temples, and the turrets of the city-gates. (1).

Moreover,

Yonder is the river Lavanā with its series of graceful waves, the groves on whose banks, pleasant with the rows of Ulapa grass so dear to cows with calf, give delight to the country-folk at the advent of the rains. (2).

(*Looking in a different direction*)

Here is holy Sindhu's cataract that has cleft the earth's surface;

Whose wild uproar, loud like the roar of a dense new cloud, and reverbreating in the

caverns of the border-hills, resembles the sound of Heramba's throat. (3).

And these forest and mountain regions thickly wooded for the most part with Sandal, Aśvakarna, Kesara and Pāṭalā, and fragrant with the ripe Mātu-lunga, remind one of the mountains of the southern forest with their smooth extensive slopes filled with the roar of the Godāvarī echoing through deep caverns and dense thickets darkened by forests of young Kadamba and Jambu trees. And here is the divine Lord of Bhavānī, sanctified by the confluence of the Madhumatī and the Sindhu, self-existent, whom they call Suvarṇabindu. (*Bowing*)

Hail! divine one, all hail! creator of the world; thou, holy one, the store of the entire vedic lore, glory to thee whose crest is the lovely moon; thou destroyer of Madana, primeval teacher, all glory be to thee. (4).

(*Acting as if she is leaving*)

This mountain, Bṛhadaśman by name, delights the eye, whose lofty peaks are dark with new clouds, (ringing) with the incessant cry of the peafowls made garrulous with joy, and lovely in appearance with the trees filled with chequered nests of birds. (5)

Moreover,

Here the spluttered growls of the young bears that live in these caverns, augmented by their echoes, swell in magnitude; and the fragrance of the exudations from the Sallakī (branches) torn from their joints and scattered about by

elephants, cool and bitter and pungent as it is, thickens (in the air). (6).

(*Looking upwards*) How ! It is mid-day. For now here,

: From the Kāśmarī tree the lapwing now repairs to the Kṛtamāla covered with leaves ; the blue jays, whose beaks have kissed the pods of the Aśmantaka trees beside the bank, now hasten to(plunge into) the stream;the gallinules lie hiding in the hollowed trunks of the Tiniśa; and down below, the wild fowls make reply to the murmurings of the doves amidst their creeper-nests. (7).

Well, then; I will seek Mādhava and Makaranda and complete the task as already undertaken.

(*Exit.*)

End of the Viṣkambhaka.

(*Then enter Mādhava and Makaranda.*)

Maka. (*Sighing, with pity*)

How, through fate's hostility, we find ourselves in that woeful state, when the mind can neither cherish hope nor relinquish it,but whirled about, sinks into the darkness of ignorance, so that we are like brutes that can do nothing absolutely. (8).

Mādhava. Dear Mālatī, where art thou lost all of a sudden, in so miraculous a manner, leaving us blind as to thy real fate ! Ah, relentless one, be pleased, comfort me.

O thou, to whom Mādhava was dear, why art thou so cruel? I am the same whom this thy

hand, begirt with the lovely nuptial bracelet, thrilled with joy like some great festival incarnate. (9).

Friend Makaranda it is difficult to find such love on the earth.

With limbs delicate as fresh flowers she for long bore the raging fever of love, which was incessantly afflicting her and growing in violence every moment. Then she resolved to cast away life like (worthless) straw; and what could be more than this that she went through the desperate act of offering her hand to me ! (10).

Moreover,

Do you recall how before the marriage-rite, when she had lost all hope about me, she disclosed her emotion of love by her laments, helpless, piteous, and overwhelming as if on account of the anguish resulting from a cut in the vitals, in such manner that my mind was tossed with agony? (11).

(*Distressed*) Ah ! wonder !

My heart with its deep anguish is nigh to bursting, but does not break in twain ; this shattered frame sinks in a swoon but will not part with consciousness ; an internal fire consumes my body but does not reduce it to ashes; and fate strikes so as to pierce my vitals but will not cut away life. (12).

Maka. Friend, the fierce sun burns irresistibly like Destiny. And such is the condition of your body. Therefore, rest for a while here on the verge of the

lotus-lake. For here

The breeze, the ally of the odour thick with the blending of the oozings of honey from beds of young lotuses with tall stalks, and cool with the drops of spray from the waves swirling before it, will rejoice you. (13).

(*They walk round, and sit.*)

Maka. (*Apart to himself*) Well, I will thus divert (his thoughts.) (*aloud*) Dear Mādhava,

In this (lake),—where the Mallikākṣa birds, warbling in joy, are shaking with their wings the broad and tremulous stalks of the white lotuses—do you behold these spots with their ever-present charms, in the intervals between the rising and falling of tears. (14)

(*Mādhava rises in excitement.*)

Maka. How without paying any heed he has risen and started in a different direction! (*sighs and rising up*) Be pleased, my friend. See,

The water of the streams that flow through the shrubs is rendered fragrant by Vānīra flowers; and on their marges, the clustering jasmine buds have opened; while hanging upon the mountain-peaks on this side, the clouds have spread their canopy for the wild dance of the peacocks over the tops smiling with open Kutaja flowers. (15).

Moreover,

These extensive mountain regions show the Kadamba trees in all their majesty thick set with the masses of buds now opening in their

full bloom; the quarters are filled with the gloom of clouds; the banks of river-streams possess the shining Ketakas from which tender shoots are sprouting up; while the line of woods is now smiling with the Śilīndhra and Lodhra flowers that have (now) appeared. (16)

Mādhava. Friend, I see (them); but the charms of the forest and mountain lands are now painful to my sight. (*Tearfully*) Or what else !

Here come the days, distinguished by the beauty of the convergence of the departing summer and the coming rains, bearing the scent of the earth wetted with showers, when the lines of clouds look smooth like blocks of sapphire, scattered by being swayed by a violent eastern gale embued with the odour of full-blown Arjuna and Sarja flowers. (17).

Ah, loved Mālatī,

How can I (bear to) look at the quarters in which numerous clouds are floating up, dark like young Tamāla trees, where drops of fresh water are flying up before the cool breezes, where the rain-bow appears,and which are ringing with the cries of peacocks tuneful in their merriment. (18).

(*Expresses the pain of grief.*)

Maka. How indescribably painful is the change in my friend's condition. (*Tearfulty*) But I, hard as adamant, started seeking diversion. (*Sighing*) So our hopes for Mādhava are nearly at an end. (*Looking with alarm*) How ! He swoons ! (*In the air*) Mālatī, Mālatī, what else, you are relentless.

Out of longing for him (once) you discarded your kinsmen and underwent an adventure. What conduct is this, then, that banishes pity, towards your unoffending lover ? (19).

How even now he does not breathe. Alas, I am robbed by fate.

Ah, mother ! My heart is rent and my frame is flying to pieces; the world is black to me; I burn inwards with incessant flames; my hapless soul, sinking (within me) plunges into dense darkness; stupefaction veils me all round; O misrable wretch that I am, what can I do ? (20).

Alas, what a hard lot !

A moonlight festival to friendship's heart, the lovely moon to Mālatī's eyes, the joy of Makaranda, the bright ornament of the world of the living, now perishes ! (21).

Ah, friend Mādhava,

You were the sandal-juice to my limbs, the autumnal moon to my eyes, and rapture to my heart; now am I slain by Death that robs me so suddenly of you who are so lovely, as if by uprooting my life. (22).

(*Touching him*)

Remorseless one deign to cast a glance at me brightened by your smile; O excedingly cruel one, speak to me. O you, to whom Makarand was dear, why do you not regard your friend, so attached to you ? (23).

(*Mādhava recovers himself.*)

Maka. (*With a sigh of relief*) This fresh cloud, with rich bright tints as those of a recently polished mineral rock (or royal fillet) revives my friend by a shower of its spray. Fortunately he has recovered.

Mādhava. Now in this forest whom should I send a messenger to my love? (*Observing*) Good, good.

To the north of the river, which stumbles with its gentle ripples through the Jambu clusters dark with their load of ripening fruit, a fresh cloud hangs upon the mountains b row, like a full-grown Tamāla flower and distorted into a variety of shapes above. (24).

(*Swiftly rising, raising his head, and folding his hands*)

Gentle one, does lightning, thy loved bride, entwine thee? Do the Cātakas attend thee, their faces shining with their evident love? Does the eastern wind, by gentle tossings, gladden thee? And does the rainbow, which on all sides bears loveliness, serve as thy emblem? (25).

Ah, with its low rumble, it gives me its consent, followed by the sweet notes of the peacock, filled with yearning, and gladdened at the caverns resounding with the answering echoes. I will then make a request. O cloud divine,

If haply as thou roamest free over the world, thou shouldst behold my love, first assuage her (grief) and then relate to her Mādhava's plight; but while relating it, do not very much snap the (slender) thread of hope; for that alone now somehow sustains the life of the long-eyed one. (26)

(*With joy*) O, he moves ; I will, therefore, walk to a different place. (*Moves about.*)

Maka. (*With emotion*) How does the eclipse of love-madness now assail the moon in the form of my Mādhava ? Ah, father, ah, mother, ah, revered dame, help ! help ! Mark Mādhava's plight.

Mādhava. Fie, what calamity !

The beauty of my love I view on these young Lodhra buds; her eye the dear display, her gait, the elephant; her modesty the creepers; evidently she has been slain and (thus) scattered in the wild. (27)

Alas, my beloved Mālatī.

Maka. O my accursed heart, why dost thou not break somehow and split in two, as my friend, the shrine of all desert, dearly loved, the lord of my life, the friend, whose intimacy grew from our playing together in the dust, is suffering in mind and body through loss of his beloved ? (28).

Mādhava. Truly, the creator's ways of creation can easily be imitated in this world. Well, I will do this. (*Aloud*) I offer you my respects, ye living beings who tenant these mountains and these forests ; grant me the favour of listening to me awhile.

Have you seen, while here, a lady of gentle birth, naturally graceful in all her limbs ; or know you what has become of her ? Friends, listen as I give her age : she is in that state of life when love rages tyrant in the heart, but affects the form with a gentle grace. (29).

Alas ! what calamity !

The peacock, with his plumage raised up in his wild dance drowns my words with his cries: the Cakora, his eyeballs rolling with merriment, now flies after his mate through inward joy; the ape besmears his female's cheeks with flowery dust. Whom should I pray ? Everywhere begging is vitiated by being ill-timed. (30).

And here this

Monkey raising the face of his female kisses it, its bright teeth tinged with the red of her lips, and its cheeks red like the Kāmpillaka flowers—a face which shines like a pomegranate burst open and red-hued in its ripeness. (31).

Here is this elephant, resting his trunk upon the shoulder of his mate. How even here I am ill-timed !

Rubbing with the end of his tusk his mate who has closed her eyes through (the pleasurable sensation of) scratching, and fanning her with the delightful wind from the ear-flaps alternately waved, feeding her with new Sallakī sprouts half-chewed by him, this happy elephant of the wild is cultivating closer familiarity. (32).

(*Looking in a different direction*)

But this one

Does not even gently roar even while the clouds are rumbling, nor does he take morsels of moss collected from the lake close by; his face looks miserable as the bees clinging to it are silent through the disappointment caused by the loss of rut; surely, affected by loss of his loved mate, this elephant is pining. (33).

It is no good troubling him. Here is another, lord of a herd of rutting elephants, the sound of whose pleasant and deep grunt is heard by his delighted mate, who, now, having dived into the lake, which is scented and made viscid by the thick fluid shed from his temples lavishly mingled with the fragrant and cooling incense of fresh blooming Kadamba clusters, is sporting, scattering on all sides a mass of tender sprouts, roots, fibres, stalks, filaments, flowers and leaves of the lotus-beds that he has uprooted; spreading a mist (of spray) from the shattered waves that swirl up in the wild and incessant dance of his lovely ear-flaps, and frightening the ospreys and the cranes. Well, I will address him. Fortunate lord of the elephants, thy youth is indeed commendable and thou hast the art of courting thy mate's favour. But, (*Disparagingly*)

When she has finished the morsels of lotus-stalks, in frolic uprooted, thou hast given her trunkfuls of water scented with the blooming lotuses; then, indeed, hast thou given her a bath from the spray of thy trunk; but when that is finished thou hast not, in thy love, held as a sunshade over her a lotus-leaf with a straight stalk. (34).

How he departs displeasing (me) by his repulse! Ah, I must be a fool to treat this forest-rover like my friend Makaranda. Ah, dear friend,

Fie on this hardship of life which I thus live all alone; fie upon that beauty which is not appreciated in thy company; perish the day that dawns on me when thou art absent; fie upon

those delusive joys which spring from other (sources but thee.) (35).

Maka. Ah, obscured by the delusion of madness, the impression of his natural affection for me has been awakened by some suggestion, and now he thinks I am not near. (*Standing before him*) Here just by your side stands the unhappy Makaranda.

Mādhava. Dear friend, protect me, embrace me. Despairing of (ever meeting) Mālatī, I am sorely wearied. (*Faints.*)

Maka. (*With delight*) Here, now, I will help the lord of my life. (*Looking piteously*) O, fie ! the moment he felt a yearning for my embrace, he fainted away. Have done with the distressing hope (of life). That my friend is altogether lost to me is the (only) proper conclusion. Ah, friend,

All those needless fears which tremblingly I entertained in my heart filled with the feverish anxiety caused by love, while anticipating your misfortunes—all those fears are now suddenly allayed. (36).

Friend, happier were those past moments in which I saw you alive, although in that sad condition. But now,

My body is a burden to me, my life a nail of adamant; the quarters void, and the senses barren, time is (a source of ceaseless) anguish, and the living world all round is without light, now that you are gone. (37).

(*Reflecting*) Why do I live then but to witness Mādhava's end ? Well, from this mountain-summit I

will precipitate myself into the Pāṭalāvatī and precede Mādhava in death.

(***Moving a little; turning back in pity and observing***)

Alas, O, alas !

Is this the form possessing the hue of blue lotuses, which I have very closely embraced and yet never felt satisfied; which the glances of Mālatī, brightening in wonderment, and full of the graces springing from young love, drank in formerly ? (38).

O wonder ! How could this body contain (even) in so young an age such store of noble qualities ? Friend Mādhava,

No sooner did the moon become full with all her digits than she entered Rāhu's jaws; just when the cloud was nigh bursting with rain, it was scattered by the force of the wind; the stately tree bore fruit, but just at that very moment it was burnt in a forest-fire; (even so) the moment you became the crest-gem of the world, you fell a victim to death. (39).

So let me embrace my friend although in such a plight as this. He just now solicited this very thing. (*Embracing*) O my friend, the store-house of pure learning, eminent in virtues, Mālatī's lord by her own choice, you who have a face like the moon to gladden Kāmandakī and Makaranda–my Mādhava, Makaranda's arms yield this embrace difficult to get in this life again—which was solicited by you in your last hour. **Do not suppose that Makaranda will now live even for a single moment.**

Having lived together from our very birth and drunk our mothers' milk in company, it would be improper that you alone shall quaff the libations offered by your kinsmen. (40).

(*Leaving him in pity and moving about*) Here below is the Pātlāvatī. Divine river,

May I be born again in the same place where my dear friend will be reborn; and may I be once again his companion. (41.)

(*Desires to precipitate himself.*)

(*Entering*) Saudāminī. (*Stopping him*) My son, forego this desperate purpose.

Maka. (*Observing*) O, who are you? Why do you prevent me?

Saudā. Long-lived one, are you Makaranda ?

Maka. Leave me, I am that luckless wretch.

Saudā. My son I am a Yoginī, and I bear with me the vesitges of Mālatī.

(*Shows the Bakula wreath.*)

Maka. (*Sighs; sorrowfully*) Noble lady, is Mālatī alive ?

Saudā. Yes, she is. But my son what calamity has befallen Mādhava that you are determined upon this rash deed ? It filled me with alarm. And where is Mādhava ?

Maka. Noble lady, I left him unconscious out of despair and came away. Come, then, let us quickly help him. (*Walk round quickly.*)

Mādhava. (*Coming to himself*) Ah, I am awakened by some one. (*Reflecting*) This must be the work of the wind, scattering the drops of the fresh clouds, without any regard to my condition.

Maka. (*Observing*) Fortunately my friend has revived again.

Saudā. (*Seeing*) The forms of both agree with the description Mālatī gave me.

Mādhava. Divine Wind of the East,

> Whirl about the rain-filled clouds; delight the Cātakas; urge the peacocks to sing their rapture with necks outstretched; expand the Ketaka blossoms; but when the lorn lover, lost to sense, forgets awhile his misery, what do you seek, O ruthless one, by afflicting him with the agony of consciousness again? (42).

Maka. The wind that diffuses life to all creatures has done an excellent service.

Mādhava. O divine wind, still I make you this prayer.

> Along with the dust of the blooming Kadamba clusters, waft my life to where my beloved is; or give me something made cool by contact with her limbs; for you are now my hope. (43)

(*He bows with folded hands.*)

Saudā. This is indeed a very proper occasion for offering him the token of recognition.

(*Drops into his hands the wreath.*)

Mādhava. (*With emotion, wonderment, and joy*) How, this is the garland of the flowers of the Bakula tree in the courtyard of Kāma's temple, excessively fondled by my love on the expanse of her breasts—the garland which I wove. (*Looking, with joy*) Why doubt? This is the same

Portion of that (garland), which though woven unevenly, with the flowers ill-arranged, in my attempt to conceal the irrepressible curiosity arising from my emotion at sight of her lovely moon-like face, gave joy to Lavangikā. (44).

(*Rising with joy and excitement*)

Dear Mālatī, here I will see thee. (*Angrily*) O thou, that regardest not my condition,

O fair one, my life is parting from me as it were, my heart is giving way; my limbs are as if on fire ; and darkness seems to envelop me all round ; this is an occasion that calls for haste and not one for joking ;therefore gladden my eyes; be not pitiless to me. (45).

(*Looking on all sides, in despair*) How can Mālatī be here ? (*Addressing the Bakula garland*) O Bakula wreath, my love's favourite, you are my benefactor ; hence you are welcome.

When, O dear friend, the pangs of love-agony, severe on account of the suffering caused by the fierce fire that preyed upon her body became unbearable to her, it was your close contact, which almost equalled my embrace, that became the most efficient means for preserving the life of the lotus-eyed one. (46).

(*Looking in pity*)

How painful to remember your various passages between my neck and that of my beloved, marks to gauge our love with, animating the fire of love blended with joy. and most pleasing through deep love. (47).

(*Places on his bosom and faints.*)

Maka. (*Advancing and fanning him*) Friend, take cheer, take cheer.

Mādhava. (*Reviving*) Makaranda, do you not see how from somewhere comes this Bakula wreath, bearing Mālatī's love?

Maka. Friend, this holy dame here, an adept in Yoga, is the bringer of this token of Mālatī.

Mādhava. (*Looking sorrowfully with hands folded*) Revered Lady, be pleased, tell me if my love is alive.

Saudā. Cheer up, my son, the blessed one lives.

Mādhava and Maka. (*With relief*) Revered lady, if that is so, then give us the whole news.

Saudā. Formerly,they say, while Aghoraghanta was offering Mālatī a victim in the temple of Karālā,he was slain by Mādhava with his sword.

Mādhava. (*In excitement*) Enough, revered dame, enough, I know the whole.

Maka. Friend, what is it?

Mādhava. Friend, what else, Kapālakundalā had her wish.

Maka. Is it so, revered dame?

Saudā. It is even as my son has understood it.

Maka. O, alas!

> If the autumnal moonlight united with the lotus-bed to produce the quality of loveliness, then that was well done; but what chance is this that an unseasonable line of clouds should have sundered them? (48)

Mādhava. Ah, dear Mālatī, alas, thou must have been in a very dreadful situation.

Lotus-faced one, how didst thou fare then, when in the clutches of Kapālakuṇḍalā, like the digit of the moon seized by the ominous comet? (49)

Venerable Kapālakuṇḍalā,

That creation ought to be protected with great care; be not demoniacal, but learn benevolence. A sweet-smelling flower, by its very nature, is assigned a place on the head; and should not be crushed with pestles. (50)

Saudā. My son, don't get excited.

Remorseless as she is, she would have certainly perpetrated the sin, if I had not stood there, an obstacle in her way. (51)

Both (*Bowing*) your reverence has done us a very great favour. Say, then, who you are that have thus proved to us a friend?

Saudā. You will surely know it. (*Rising*) Here now,

For your good I will exert the miraculous power of carrying you away, secured through devotion to my teacher, through penance, mystic rites and spells and through Yaugic practices. (52)

(*Exit with Mādhava*)

Maka. Wonderful! wonderful!

A terrific blending as of darkness and lightning, arresting the function of the eye appeared for a moment and then subsided.

(*Looking in fear*)

How my friend is not here; what means this ?

(*Reflecting*)

What else? This adept in Yaugic practices,
prevails through her great powers. (53)

(*Reflectively*) I am now at a loss to know if this is a fortunate occurrence or the reverse. Moreover,

My mind whose astonishment is not small,
which has forgotten previous events, and is
agitated by the fever caused by the appearance
of fresh calamity, whose bewilderment subsides
and yet gathers force in one and the same
moment, is filled with a mixture of joy and pain.(54)

Therefore, I will seek the holy dame who has entered the dense forest in company with our people, and give her this news.

(*Exit.*)

Here ends Act IX called "Saudāminīdarśana."

ACT X.

(Then enter Kāmandakī, Lavangikā and Madayantikā)

Kāma. (*Sorrowfully, and with tears*) Ah, child Mālatī, who adorned my lap, where art thou? Yield me a reply.

> Those thy countless acts, whose charms increased every moment since thy very birth, thy endearing words, charming and sweet, as these rise to my memory, they consume my frame and rend my heart asunder. (1).

Moreover, daughter,

> I remember, when thou wast yet a child, that little lotus-like mouth, with its capricious cries and smiles, with the tips of a few tender and bud-like teeth shining inside it, and stammering thy thoughtless and sweet prattle. (2).

Others. (*Tearfully*) Ah, dear friend, beautiful with your face radiant like the moon, where are you gone; or what has become of your body delicate as a Śirīṣa flower, when all alone, through the perversity of fate? Noble Mādhava, the world of life is to you one where great joy awaited you only to be blighted the next moment.

Kāma. (*With intense grief*) Ah, children,

> Your union, which was enjoyable through fresh love, and which brought delight (to others) was smitten by the whirlwind of fate, like that of the Lavalī and Lavanga plant (by a storm). (3).

Lava. (*Distressed*) O, my accursed heart, made of adamant, thou art cruel in every way.

(*Strikes at her heart and falls down.*)

Mada. Friend Lavangikā, well I say, cheer up yet if only for a moment.

Lava. Friend, what can I do, my life does not part with me, as if it is secured firmly with a strong adamantine glue.

Kāma. Daughter Mālatī, Lavangikā was dear to thee from thy very birth; why dost thou not pity the poor (girl) whose life is about to depart ?

For she,

Thy loving friend, abandoned by thee that possessest a bright complexion, does not shine with her face covered in a gloom, like the wick of a lamp with its end blackened, when bereft of flame. (4).

And how, O auspicious one, thou desertest Kāmandakī; well ruthless child, thy limbs grew in the warmth of my weeds.

Since thou wast weaned from thy mother's breast, like an ivory doll, thou of a lovely face wast taught to play, and trained in good manners and reared; and then united to a virtuous bride-groom eminent in the world by me only; therefore it would be only proper thou shouldst love me more than even thy mother. (5).

(*Despairingly*) Moon-faced, now I have lost all hope.

Through a reverse of my fortune. I did not see thy son at thy breast, lying in thy lap, with

white mustard put upon the top of his head and on his forehead, his face lovely with careless smiles. (6).

Lava. Revered dame, be pleased. I can no more endure, (this load of) life. Therefore flinging myself from the summit of this mountain, I will find relief. Let the pious dame grant me such blessings as will enable me to see my dear friend in the next birth too.

Kāma. But Lavangikā, Kāmandakī, too, will not live any longer bereft of her daughter ; equally are we both distracted through anxious longing. Moreover,

If through a difference in our actions, there will be no union, let it not be : but if we discard this life it will (at least) annihilate (our present) suffering. (7).

Lava. As you bid. (*Rises.*)

Kāma. *(Looking compassionately)* Daughter Madayantikā.

Mada. What are your commands—that I should precede all ? Well I am prepared.

Lava. Be pleased, friend,refrain from self-destruction. You will not forget this person.

Mada. (*As if angrily*) Away with you ; I am not subject to your will.

Kāma. Alas, the poor girl has formed her resolve.

Mada. (*To herself*) Makaranda, my husband, I salute thee.

Lava. This is the precipice of the mountain whose skirts are hallowed by being girt by the stream of the Madhumatī.

Kāma. Let us have no more delay in carrying out our present resolve.

(*All make ready to leap down.*)

(*Behind the scenes*)

O, wonderful, wonderful.

A terrific blending as of darkness and lightning, arresting the function of the eye appeared for a moment and then subsided.

Kāma. (*Seeing with wonder and joy.*) How my son is here ? What does it mean ?

(*Entering*) Maka. What else ; this adept in Yaugic practices, prevails through her great power. (8).

(*Behind the scenes*)

What a fearful crowd is gathered ! Bhūrivasu, despising life and all worldly pleasures, since he has learnt of Mālatī's death,repairs now to Suvarṇabindu's shrine to cast himself into flames : so now we are ruined. (9).

Mada. and Lava. In an instance there is the good fortune (the prospect) of meeting Mālatī and Mādhava; and as unexpectedly there is this dire calamity.

Kāma. and Maka. O, good fortune ! Alas, what pity ! Wonderful, wonderful !

How is it that a stream of sandal juice and (sharp) sword-blades fall down in one and the same shower ? How is it that sparks of fire commingling with showers of heavenly nectar descend together from unclouded skies ? (10).

How, fate represents the blending of the life-restoring drug with poison, light with darkness or thunderbolts with lunar rays. (11)

(*Behind the scenes*)

Dear father, hold, hold. I am eager to view thy lotus-face. Be pleased, regard me. How, for my sake, canst thou desert thyself, who art the sole auspicious lamp of a race pure and illustrious in the entire space bounded by the mountain Lokāloka? But I, in my meanness, had thought thee to be heartless.

Kāma. Ah daughter,

Scarce had you been redeemed by a strange chance from another birth when once more, like the demon of eclipse approaching to swallow the moon's digit, comes this fresh peril. (12)

Others. Ah, dear friend!

(*Enter Mādhava carrying Mālatī senseless.*)

Mādhava. Alas, Oh, alas!

Having somehow been rescued from (evil) hands,she has again fallen in danger from quite a different quarter. Who shall bar the gate to shut out destiny that is about to fulfil itself? (13).

Maka. (*Suddenly advancing, to Mādhava*) friend, but where is that Yoginī?

Mādhava.

From Śriparvata I quickly flew to this place with her; but I have not seen her after we heard the piteous words of the forester. (14).

Kāma. and Maka. (*Beseechingly, in the air*) Magnanimous dame, save us once again, why have you disappeared?

Lava. and Mada. Friend Mālatī, well, I say, friend Mālatī. (*Tremblingly*) Holy dame, her heart

has ceased beating through her breath being held for a long time. O minister, ah, dear friend, both of you have become the cause of each other's death.

Kāma. Ah, child Mālatī.

Mādhava. Ah, my darling.

Maka. Ah, dear friend. (*All fall in a swoon, and then recover.*)

Kāma. (*Looking overhead*) How is it that a shower of water falling as if from a bursting cloud, quickly refreshes us?

Mādhava. (*With a sigh of relief*) Ah, Mālatī has recovered consciousness. For now her

> Heart makes her breasts heave up owing to the recovery of breath which is prolonged; her soft eyes recover their natural expression; thereafter her face looks bright owing to the termination of her swoon, like a lotus, which at the opening of the day is invested with loveliness. (15)

(*Behind the scenes*)

> Disregarding the king and Nandana, though humbled at his feet, Bhūrivasu was about to leap into the mouth of the fire, when he was instantly prevented from doing so, by my words which filled him with intense joy and amazement. (16)

Mādhava and Maka. (*Looking overhead, delighted*) Revered lady, we congratulate you.

> That Yoginī comes from the skies, parting the clouds (on the way), the shower of whose nectar-sweet words far surpasses a shower of water from the clouds. (17)

Kāma. How pleasing this to us.

Māla. Fortunately have I revived.

Kāma. (*With delight, tearfully*) Come, come, my daughter Mālatī.

Māla. How, the holy dame here ! (*falls at her feet.*)

Kāma. (*Raising her, and clasping and smelling her head*)

Live my daughter, and restore life to one dear to thee as thy life; let thy dear friends too live; and with thy limbs, cool as if through contact with snow, reanimate existence in me and in thy dear friend. (18)

Mādhava. Friend Makaranda, now is the world of the living become acceptable to me.

Maka. It is so.

Mada. and Lava. Dear friend, whose sight was beyond our (highest) hope, honour us with an embrace.

Māla. Ah, dear friends. (*Embraces them both.*)

Kāma. What is it, my children ?

Mādhava and Maka. Holy dame,

Plunged into misery by the evil in the form of Kapālakuṇḍalā's wrath, we have been raised from the calamity, through the resolute efforts of this noble lady. (19).

Kāma. How, this is the consequence of Aghoraghaṇṭa's death !

Mada. and Lava. O wonderful, how fate in the end proves pleasing, after being repeatedly cruel.

(*Entering*)

Saudā. (*Advancing*) Revered Kāmandakī, here is that old disciple of yours, paying you her respects.

Kāma. Ah, this is the blessed Saudāminī.

Mādhava and Maka. (*In amazement*) How, she is Saudāminī, the first disciple of the holy dame and her favourite. Everything, then, is explained.

Kāma.

Come, come, you who bear a store of merit arising from many a life preserved by you; it is long since we have met; dismiss this reverence, O treasure of friendliness, and gladden my body by an embrace, although it is (already) filled with delight. (20).

Moreover,

You—whose attainment of miraculous powers is enviable–alone deserve to be respected by the world, by such acts as these that exceed (those of) a Bodhisatva ; you, whose deeds, the seeds whereof were sown in (our) former intimacy, have yielded a rich harvest. (21).

Mada. and Lava. This is the noble Saudāminī.

Māla. Yes; it was she who partial (to us) through our connexion with the pious dame, reproved Kapālakundalā, and bearing me to her dwelling comforted me with an affection not different from that of the holy dame. And further, with the Bakulāvalī as the token of recognition in her hand, she came here and saved you all (from death).

Mada and Lava. The younger preceptress has been very propitious towards us.

Mādhava and Maka.

Even the gem that grants whatever is desired, demands the exertion of thought (of the object

desired); but the noble lady worked this miracle unsolicited. (22).

Saudā. (*To herself*) Their extreme goodness puts me to shame. (*Aloud*) Revered lady, here is a letter sent to Mādhava by the King of Padmāvatī written in the presence of Bhūrivasu, with the approval of the overjoyed Nandana. (*Hands the letter.*)

Kāma. (*Takes it and reads*) Unto all be health—the King commands—

We are well pleased with thee—our son-in-law; standing foremost among the praiseworthy and virtuous, of a high family, redeemed from great calamity, and eminent; therefore to rejoice thee we are offering this Madayantikā, although already united by (the bonds of) love, to thy loved friend. (23).

(*Addresing Mādhava*) Hear, my son.

Mādhava. I have heard. Now I am happy in every way.

Māla. Fortunately the dart of fear has been removed from my heart.

Lava. Now, the hopes of the noble Mādhava and of Mālatī have been realised to the full.

Maka. (*Looking in front*) How ! Avalokitā and Buddharakṣitā along with Kalahaṃsaka are coming here, dancing in the fullness of joy.

(*Then enter Avalokitā, Buddharakṣitā and Kalahaṃsaka. Dancing in a variety of ways they advance, and bowing to Kāmandakī*) Glory to the pious dame, the treasure-house of all these designs. Glory to thee, Mādhava, the joy of Makaranda, the full moon—our congratulations to thee.

(*All look smilingly.*)

Lava. Who will not be filled with delight in this festival when all kinds (of desires) are fulfilled ?

Kāma. It is so. Has there ever been such a great story, so wonderful, so varied,charming and illustrious?

Saudā. The more charming part of it is this : that the cherished object of the ministers Bhūrivasu and Devarāta of the affiance of their children has been fulfilled in the end after a long time.

Māla. (*To herself*) How is that ?

Mādhava. and Maka. (*With curiosity*) Revered lady, the course of events and your words go in diverse ways.

Lava. (*Aside*) Pious dame, what is to be said ?

Kāma. Now through our alliance with Madayantikā, Nandana is won over to our side so that all fear is ended. (*Aloud*) Children, it is not true that the course of events is different; because while yet pupils, it was covenanted by these in the presence of Saudāminī, that they would necessarily, unite their children in wedlock. (Only) the anger of the king and his minister was thus removed.

Māla. What secrecy !

Mādhava and Maka. O marvellous ! Yet the beneficient schemes of the illustrious,in which the real object remains concealed, (ever) enjoy success.

Kāma. My son,

The happiness of the long-lived (children) which was from the very beginning aimed at in our wishes has now been achieved through our merits and through my efforts; the labours of

my pupils too have not been in vain. The union of thy dear friend with his love has also been effected beyond any doubt. The King and Nandana are well pleased. If there be any wish ungratified, declare it. (24).

Mādhava. (*Bowing delighted)* Could there be anythig dearer, pious lady ? Still let this come to pass through the graco of the holy dame—

May the good be ever happy, exempt from all evil impulses; may the kings, ever respecting the sacred Law, protect the earth; may the clouds, in due season, steadily send their showers through our merits, and may the people highly rejoicing in the conversation of friends, kinsmen and relation live in happineas.

Kāma. Be it so.

(*Exeunt omnes*)

Here ends the X act of the Mālatī-Mādhava.

END.

Mālatī–Mādhava

NOTES

Act I

From the Nāṭyaśāstra we learn that before the commencement of a drama, an elaborate series of preliminaries (पूर्वरङ्ग) had to be performed, consisting chiefly of the प्रत्याहार which announces the beginning of the performance, the अवतरण when the musicians enter and take their places, the आरम्भ when the chorus try their voices, the आश्रवण when the musicians try their instruments, and so on up to the Nāndī. All these preliminaries are performed by the सूत्रधार, who then leaves the stage and his place is immediately taken by another similar person called the स्थापक who introduces the play to the audience. This elaborate practice was, however, given up later on, and we find that the सूत्रधार alone performed both the functions of the preliminaries and the prologue. Cf. पूर्वरङ्गं विधायादौ सूत्रधारे विनिर्गते । प्रविश्य तद्वदपरः काव्यमास्थापयेन्नटः ॥ सूचयेद्वस्तुबीजं वा मुखं पात्रमथापि वा ॥ दश० III. 2–3.

1. This benedictory stanza, apparently in praise of god Gaṇapati, has an element of humour about it. The scene described is of the wild ताण्डव dance of god Śiva to the accompaniment of the drums beaten by his chief attendant Nandin. The drum-sound resembles the rumbling of clouds and has thus attracted the peacock of the god Kumāra i. e. Kārtikeya, on the scene, and has set him dancing. The peacock has, out of natural antipathy, scared away the Serpent–lord who contracts himself and tries to seek a place of hiding in the big nostril of Gaṇapati's trunk! This has upset him who, to eject the snake, is tossing and twisting his trunk, giving out wild grunts of fear all the time. 'May these grunts of Gaṇapati' says the poet in his invocation, 'protect you'!

Construe :—शूलपाणेः ताण्डवे नन्दि......त्रासात् भोग...भाजि फणिपतौ नासा...रन्ध्रं सानन्दं विशति (सति), गण्डो... ककुभः वैनायक्यः चीत्कारवत्यः वदन-विधुतयः वः चिरं पान्तु ।

शूलपाणेः ताण्डवे:–During the ताण्डव dance of god Śiva, who wields in hand (पाणि) the trident (शूल). Śiva has always the trident in his hand, just as Indra has the thunderbolt or वज्र or Viṣṇu has his bow (शार्ङ्ग) or his wheel (चक्र); and these weapons, being in constant association with these gods, have served to give them such significant epithets, as वज्रपाणि or वज्रधर meaning इन्द्र, शार्ङ्गधर, शार्ङ्गिन् or चक्रपाणि meaning विष्णु and, as is the case here शूलिन् or शूलपाणि (शूलः पाणौ यस्य सः) referring to god शिव. ताण्डवः – वम्–The frantic or the wild dance of शिव, to the accompaniment of the drums beaten by his attendants producing by his loud laughter and his movements of hands and feet a cosmic chaos ! Cf. त्र्यम्बकानान्दि वस्ताण्डवं देवि भूयादभीष्टयै च हृष्टयै च नः ॥ V. 25. नन्दित्रासात् नन्दिहस्तेन आहतस्य मुरजस्य रवेण आहूतः यः कौमार-बर्ही तस्य त्रासात्–Out of fright (त्रास) of the peacock of Kumāra (i. e. कार्त्तिकेय), who was called i. e. attracted to the place by the sound of the drum (मुरज) beaten with his hand by Nandin. नान्दिः or नन्दिन् is the chief attendant of god Śiva– his A. D. C. almost; one of his गण्स. (Com. नन्दी गणभेदः). Cf. लतागृहद्वारगतोऽथ नन्दी वामप्रकोष्ठार्पितहेमवेत्रः । कुमार० III. 41. On this मल्लिनाथ comments thus :—नन्दी नन्दिकेश्वरः । ' नन्दी भृङ्गिरिटिस्तुण्डिनान्दिनौ नन्दिकेश्वरे ' इति कोशः ॥. He is to be distinguished from Nandin, the Bull whom Śiva rides. Cf. स नन्दिना दत्तभुजोऽधिरुह्य वृषं वृषाङ्कः सह शैलपुत्र्या । कुमार० IX. 36. मुरजरवः–The sound of the drum resembles the rumbling of the cloud and hence has attracted the peacock. This peculiar trait of the peacocks who begin to dance with joy at the thundering of clouds has often been referred to by the poets. Cf. शुक्लापाङ्गैः सजलनयनैः स्वागतीकृत्य केकाः । प्रत्युद्यातः कथमपि भवान् गन्तुमाशु व्यवस्येत् ॥ मेघ० I. 22. धौतापाङ्गं हरशशिरुचा पावकेस्तं मयूरं । पश्चादद्रिग्रहणगुरुभिर्गर्जितैर्नर्तयेथाः ॥ Ibid I. 44, where the peacock of कार्त्तिकेय is referred to. कौमारबर्ही कार्त्तिकेयमयूरः : कुमार is an epithet of the war-god कार्त्तिकेय, one of the two sons of शिव. He is always mentioned in association with the peacock

whom he rides. The कुमारसंभव of कालिदास gives his strange birth (without the direct intervention of a woman). Śiva cast his seed into अग्नि, who happened to be, in the form of a dove, at the place where शिव was enjoying the company of पार्वती. Unable to bear this seed, अग्नि cast it into the Ganges, from where it was transferred to the six कृत्तिकाs who were bathing in the waters. Each of them thus conceived and gave birth to a son. These sons were later on miraculously blended into one of extraordinary form, having six heads and twelve hands and eyes. (Cf. epithets like कार्त्तिकेय षडानन). According to another account, the seed of शिव was cast by the Ganges into the forest of reeds, and hence the epithets like शरजन्मा or शरवणभवः. He is said to have pierced the mountain क्रौञ्च, and therefore is he called क्रौञ्चदारण. He was the commander of the army of gods in their war with the demon तारक, whom he defeated and slew. His names सेनानी or तारकजित् refer to this event.

कौमार is a derivative word from कुमार with the addition of the अणूप्रत्यय; तस्येदमित्यणू । कुमारस्येदमिति कौमारम् । त्रासात्-भयात्- through fear. भोग...भाजि-भोगः फणा कायो वा. तस्य संकोचोऽविकासस्तं भजतीति-भोग...भाक् तस्मिन्-Lit. resorting to the contraction of his body (भोग). The Lord of Serpents wishing to enter the hole of Gaṇapati's nostril has contracted his body—a phenomenan which is often to be witnessed in the case of serpents; Cf. Com. बिवरानुसरणे भोगिभोगसंकोच इति जातिनियमः । फणिपतिः— 'The lord of serpents'—an epithet of शेष or वासुकि. God Śiva has the coils of the snake-lord round his arms and neck. Cf. अवस्तुनिर्बन्धपरे कथं नु ते करोऽयमामुक्तविवाहकौतुकः । करेण शंभोर्वलयीकृताहिना सहिष्यते तत्प्रथमावलम्बनम् ॥ कुमार० V. 66. अग्ररन्ध्रं—usually solved as अग्रं च तद् रन्ध्रं च, although रन्ध्रस्य अग्रम् would be an easy way of explaining the compound. 'The end or the opening of the nostril (नासा)'. सानन्दम् 'with delight' the Com. first construed with विशति. His later suggestions viz. यद्वा । सानन्दं यथा तथा पान्त्विति योज्यम् । यद्वा । सानन्द मित्याहतविशेषणम् । ...गण्डो...ककुभः—गण्डे गण्डा or (गण्डात्) उड्डीनाभिः—ऊर्ध्वंगताभिः—अलिमालाभिः—भ्रमरपङ्क्तिभिः—मुखरिताः—शब्दीकृताः ककुभः दिशः याभिः ताः (मदमविधुतयः)—which set all the directions (ककुभः) buzzing

or humming (मुखरित: Lit. 'made noisy') by the rows of bees that flew up from the temples (of Gaṇapati). The movements of his trunk to avoid the snake getting in disturbed the bees sitting on his temples enjoying the flavour of the ichor thereon. They fled up and began humming loud and thus made all the directions resound with the noise. वैनायक्य: वदनविधुतय:—The facial distortions, i. e. the turnings and twistings of the trunk of विनायक; गणपति is called विनायक, Lit. 'remover of obstacles', because he is always associated with this function and hence is invoked at the beginning of any religious rite or ceremony. वैनायकी–विनायकस्य इयम्–belonging to विनायक–a derivative word like कौमार, by the addition of अण्प्रत्यय..

चीत्कारवत्य:—Accompanied with the grunting sound (as is produced by elephants under the influence of fear). Cf. Com. चीत्कारो भीतकरिणां त्रासध्वनि: ।

पान्तु:—May they (वदनविधुतय) protect. They have the divine element in them and hence are calculated to give protection. Cf. Com. विधुतेरचेतनत्वेऽपि देवतानुभावादेव रक्षणकर्तृत्वम् ।

1. 2. The second benedictory verse invokes the protection of the matted hair of Śiva, incidentally describing its peculiar features viz. the dripping Gangetic waters, the illuminating gleam of the third eye, and the association with the Ketaka-like crescent moon.

Construe :—भूतेशस्य चूडा...वारय: विद्यु...त्विष: अकठोर...न्दव: भुजंग... जूटा: जटा: त्वां पान्तु ।

चूडा...वारय:—चूडायां शिखायां य: आपीड: तिर्यङ्नद्धमाला तस्या: कपालै: शुष्कशिरोऽस्थिपिण्डै: संकुलं व्याप्तं अत एव गलत् मन्दाकिनीवारि गङ्गाजलं यासु ता: (जटा:) From which the Gangetic water was dripping down (गलत्), being pressed by the skulls (कपाल) in the garland (आपीड) worn on the head. The hair on the head is tied up by Śiva with a garland of skulls and other bones like the knee-cap etc. Cf. Com. यद्वा येषां कपालानि तेषामन्यैर्जङ्घाजान्वाद्यस्थिभिराभरणार्थं तिर्यङ्-माला तत्संबद्धानि कपालानीत्यर्थ: ।. He has also the Ganges on his head,

and the water trickles down in streams, the more so on account of the pressure exerted by the skulls of the garland fastened round the hair. विद्यु...त्विषः-विद्युत्प्रायं विद्युन्निभं यल्ललाटलोचनपुटं तत्तेजसा विमिश्रा मिलिता त्विट् प्रभा यासां ताः—Whose lustre (त्विष्) is mingled with the gleam of the lightning-like (विद्युत्प्राय) eye on the forehead. Śiva has three eyes, the third one being situated on the forehead. It has such a blazing lustre, as would consume to ashes any object on which it would rest with the fury of his wrath. Madana, the god of Love, was the victim of the fury of this third eye. Cf....स्फुरन्नुदर्चिः सहसा तृतीयादक्ष्णः कृशानुः किल निष्पपात । तावत् स वह्निर्भवनेत्रजन्मा भस्मावशेषं मदनं चकार ॥ कुमार० III. 71, 72. अकठोर...न्दवः—अकठोरया कोमलया असंपूर्णया वा केतकशिखया केतकीकुसुमाग्रेण संदिग्धः संशयितः मुग्धो रम्यो बालो वा इन्दुः यासु ताः—The young (crescent-shaped) moon on which is suspected to be a petal-blade (शिखा) of a tender Ketaka flower. The moon produced as one of the gems obtained by the churning of the ocean is worn on the head by god Śiva along with the Ganges. In his matted hair, the crescent-shaped moon looks very much like the Ketaka petal which is generally worn as a decoration, and hence with which it is being confounded by the on-lookers. This illusion is, however, immediately dispelled by the very inappropriate nature of the idea of Śiva caring for such a decoration ! Cf. Com. हरशिरसि किं केतकशिखेयमित्यनौचिनी । तदयं संशयोऽप्यनौचित्यमूलक एवेति भावः । भुजंग...जूटाः भुजंगाः सर्पा एव वल्लयः लताः ताः एव वलयाः मण्डलाकारेण स्थिताः स्रजः पुष्पमालाः ताभिः नद्धः बद्धः जूटः जूलकः निबद्धस्रजः ऊर्ध्वभागः यासु ताः—The mass (जूट) of twisted hair was fastened by the flowery wreaths (स्रजः) in the form of the creeper-like coils of serpents (round the head).

In some Mss. of the drama, we find one more verse forming a part of the Nāndī. It is as follows :—

अपि च । पक्ष्मालीपिङ्गलिम्नः कण इव तडितां यस्य कृत्स्नः समूहो
यस्मिन् ब्रह्माण्डमीषद्विघटितमुकुले कालयज्वा जुहाव ।
आर्चिर्निष्टप्तचूडाशशिगलितसुधासारझङ्कारिकोणं
तार्तीयीकं पुरारेस्तदवतु मदनप्लोषणं लोचनं वः ॥

It describes the third eye of Śiva, who consumed Madana with its fire when he disturbed him in his meditation by trying to infuse in his mind feelings of love for Pārvatī. The verse may be translated thus :— " May the third eye of Śiva, the destroyer of towns, protect you—(the eye) which burned Madana, and in whom characterised with its tawny-coloured eye-lashes, the whole mass of lightning flashes would appear like a spark ; (the eye) in which Death the sacrificer gave as an offering the whole universe, when like a bud it was slightly opened ; and which produced a hissing (झङ्कारि) sound as drops of nectar trickled down at the corners from the crest-moon being heated by its flame of fire. " पक्ष्मालीपिङ्गलिम्न:–(of the eye) which has a tawny hue ((पिङ्गलिमन्) because of the rows (आली) of eye-lashes ईष...मुकुले—which, bud-like, was slightly opened. कालयज्वा kāla i. e. Death or the God of destruction, (imagined to be) the sacrificer (यज्वन्). Cf. यज्वा तु विधिनेष्टवान् । अमर० । The whole universe (ब्रह्माण्ड) is supposed to be the offering thrown into the sacrificial fire of the third eye of Śiva. आर्चि...कोणं–आर्चिषा निष्टप्तः यः चूडाशशी, तस्माद् निगलितः सुधासारः तेन झङ्कारिणौ कोणौ यस्य तत् (लोचनं):– The flame of the fire (in the eye) heated the crest-moon ; and the melted nectar-essence trickled down into the corners of the eye, and hence produced a hissing sound, the like of which is to be heard when water-drops fall on burning fire ; तार्तीयिक is the same as तृतीय meaning 'Third'. Cf. Vārtika तीयादीकक् स्वार्थे वाच्यः on the Pāṇini's Sūtra पूरणाद्भागे तीयादन् 1 V. 3. 48. पुरारि, पुराराति or पुररिपु are epithets of Śiva, who destroyed the three cities of gold, silver and iron, built in the sky, air and earth by the demon Maya, for himself, विद्युन्मालिन् and तारकासुर. They were however burnt down along with the demons inhabiting them by Śiva, at the request of the gods. मदनप्लोषणं—The consumer (from rt. प्लुष् 'to burn') of Madana.

नान्द्यन्ते—At the end of the Nāndī or benediction. The first two verses constitute the नान्दी which is defined thus:—देवद्विजनृपादीनामाशीर्वचनपूर्विका । नान्दी कार्या बुधैर्यत्नान्नमस्कारेण संयुता ॥...प्रशस्तपदविन्यासा चन्द्रसंकीर्तनान्विता । आशीर्वादपरा नान्दी योज्येयं मङ्गलान्विता ॥ काचिद्द्वादशपदा नान्दी काचिदष्टपदा स्मृता । सूत्रधारः पठेदेनां मध्यमं स्वरमाश्रितः ।

It is called नान्दी, because by the praise which it contains, it is a source of joy to the gods. Cf. नन्दन्ति देवता यस्यां तस्मान्नान्दीति कीर्तिता।

सूत्रधारः—The principal stage-manager who arranges the cast of characters, instructs them in their different rôles, and is thus responsible for the successful performance of the drama— "the threads of which he holds in his hands, as it were". According to मातृगुप्ताचार्य, he must have the following accomplishments :—

चतुरातोद्यनिष्णातोऽनेकभाषासमावृतः । नानाभाषणतत्त्वज्ञो नीतिशास्त्रार्थतत्त्ववित् ॥ नानागतिप्रचारज्ञो रसभावविशारदः । नाट्यप्रयोगनिपुणो नानाशिल्पकलान्वितः ॥ छन्दोविधानतत्त्वज्ञः सर्वशास्त्रविचक्षणः । तत्तद्गीतानुगलयकलातालावधारणः ॥ अवधानप्रयोक्ता च योक्तृणामुपदेशकः । एवंगुणगणोपेतः सूत्रधारोऽभिधीयते ॥

अतिविस्तरेण—With this prolixity, or as the Com. suggests, the elaborate details of the पूर्वरङ्ग Cf. अयमाशयः । पूर्वाङ्गान्यङ्गानि न भवन्ति किंतु परिषदोऽभिमुखीकरणानि । सा चेत् स्वयमेव कृतावधाना नवनाटकविलोकनोत्का च, तदन्यत् प्रयुज्यमानमपि रसभङ्गाय परं भवतीति कृतं तत्प्रणयनेन अन्यथा सभाया रसविच्छेदो भवेदिति निष्फलतेति । अये–An interjection expressing 'surprise' or 'wonder'. Cf. अये इति निपातो व्यासङ्गाद्विनानाकलितस्याकलनेन संभ्रमवाचकः । अकस्मात् सूर्योदयाकलनात् । Cf. for a similar use, अये, मातलिः । शाकु० VI. उदितभूयिष्ठः—उदितं भूयिष्ठं यस्य सः—The major portion of whom has risen up. The उदितभूयिष्ठत्व of the sun is significant, in view of Manu's prohibition of the sight of the rising sun. Cf. नेक्षेतोद्यन्तमादित्यम्.

अशेष... दीपः—अशेषाणां भुवनद्वीपानां दीपः—The lamp (that illuminates) all the continents of the universe. द्वीपः—पं —An island or a division of the terrestrial world. The number usually mentioned is seven ; Cf. पुरा सप्तद्वीपां जयति वसुधामप्रतिरथः । शाकु० vii. 33, although sometimes they are said to be eighteen. Cf.... अष्टादशद्वीपनिखातयूपः । रघु० VI. They are imagined to be situated round the Mountain Meru like the petals of a lotus flower, each being separated from the other by a distinct ocean. तपनः—Lit. One who burns, and hence, 'The Sun'. Cf. ललाटंतपस्तपाति तपनः । later उपतिष्ठे— I shall wait upon or worship him.

I. 3. Construe:—भो विश्वमूर्ते, कल्याणानां महसां त्वं भाजनं असि । अथ मयि धुर्यां लक्ष्मीं भृशं धेहि । देव प्रसीद । हे जगन्नाथ नम्रस्य मे यद् यत् पापं (तत्) प्रतिजहि । हे भगवन्, भूयसे मङ्गलाय भद्रं भद्रं वितर ।

This song in praise of the Sun-god is certainly one of the master-pieces of Bhavabhūti. It is simple and charming in its diction and is reminiscent of the Vedic thoughts and sentiments that we come across in the hymns of the Vedic seers addressed to the god Sūrya or Savitṛ.

विश्वमूर्तिः—विश्वं मूर्तिः यस्य सः—The God Sun whose form is the whole universe. The Vedic epithets like विश्वचक्षस्, विश्वभ्राट् 'All-seeing, All- shining' later on developed into the idea of the Sun not only pervading the whole universe, but being the universe itself. Cf. ...आप्रा द्यावापृथिवी अंतरिक्षं सूर्य आत्मा जगतस्तस्थुषश्च ॥ सविता पश्चात्तात् सविता पुरस्तात् सवितोत्तरात्तात् सविताधरात्तात् ॥ कल्याणानां महसां भाजनं-The treasure, lit. the abode or the receptacle, of all blissful lustre (महस्). Note the reading त्वमिह महसामीशिषे त्वं विधत्से–'You are the lord of all blissful lustre and you regulate (the activities of men). धुर्यां लक्ष्मीं—The wealth i. e. the resources of a leader. धुर्या- adj.- Able to carry the burden (of responsibility); standing at the head, foremost, chief. मयि भृशं धेहि–Invest in me in a great measure. For similarity of expression, cf. चक्षुर्धाता दधातु नः चक्षुर्नो धेहि चक्षुषे etc. तत्सूर्य द्रविणं धेहि चित्रम् । यद् यद् पापं–whatever sin (we have incurred in our physical, mental or speech activities). यद्यदिति वीप्सया कायिकवाचिकमानसिकरूपत्रयं पापत्रयमुक्तम्- Com. । प्रतिजहि Imp. II. sing of प्रति+हन्. Destroy. Note that though the relative (यद् यद्) is used in the previous clause, the correlative is not repeated in the next clause. Cf. हृद्रोगं मम सूर्य हरिमाणं च नाशय । भद्रं भद्रं –Happiness or prosperity of every sort. वितर Give ; rt. तॄ with वि in the sense of 'giving'. भूयसे मङ्गलाय. That we may attain to greater bliss. The dative is used to show 'purpose' and has the sense of the infinitive suppressed within. Cf. तादर्थ्ये चतुर्थी । मङ्गलाय मङ्गलं कर्तुमिति वा । Cf. यत्रा नरो देवयन्तो युगानि वितन्वते प्रति भद्राय भद्रम् । Also मा शूने भूम सूर्यस्य संदृशि भद्रं जीवन्ता जरणामशीमहि ।

The commentator finds in this verse a suggestion of the plot-elements like the assaults of the tiger and अघोरघण्ट, the winning of मदयन्तिका by मकरन्द and that of the heroine मालती by माधव, after she has been rescued from the hands of कपालकुण्डला. Cf. सर्वक्षुद्रसत्त्वक्षयहेतोः प्रभातस्यादरेण प्रकरणकथाबीजसूचनमपि । तथाहि । यद्यदिति । वीप्सया शार्दूलाघोरघण्टविमर्दसूचनम् पापप्रतिघातानन्तरं च भद्रं भद्रमिति वीप्सया स्वस्य मालतीलाभेन मकरन्दस्य च मदयन्तिकालाभेनेष्टासिद्धिः सूचिता । भूयो मङ्गलपदेन कपालकुण्डलापकृतमालतीलाभो विद्यालाभादिकं च सूचितम् ।

मारिषः– A principal actor; originally it means 'a respectable man. Cf. मान्यो भावेति वक्तव्यः किंचिन्न्यूनस्तु मारिषः । अमर. रङ्गमङ्गलानि- The auspicious preliminary rites like the worship etc. (Com. लोकपालपूजादीनि) संनिपतितः– collected, assembled, the word संनिपात (Cf. एको हि दोषो गुणसंनिपाते निमज्जतीन्दोः किरणेष्विवाङ्कः । कुमार I) meaning 'collection, multitude. कालप्रियनाथ appears to be a sacred shrine of god Śiva, 'the Lord of Destruction,' somewhere in the vicinity of Kānyakubja or modern Kanauj, where भवभूति stayed for sometime, enjoying the patronage of King यशोवर्मन्. For fuller information, see the introduction. यात्राप्रसङ्गेन– In the course (प्रसंगेन) of the fair or the festival (यात्रा).

नाना...वास्तव्यः– Dwelling (वास्तव्य) in the different remote places (दिगन्त). The affix तव्य has the sense of the agent, वास्तव्य meaning 'one who dwells.' Cf. वसेस्तव्यत्कर्तरि णिच्च । वार्तिक on Pāṇini's sūtra. III. 1. 96 वसतीति वास्तव्यः । समाजः— An assembly, a meeting. Cf. विशेषतः सर्वविदां **समाजे** विभूषणं मौनमपण्डितानाम्. । उदासते—Present III Plural of rt. उत् + आस् I. A—'To be indifferent or apathetic. Cf. विधाय वैरं सामर्षे नरोऽरौ य **उदासते** । शिशु० II, 72. वृषल एव केवलं प्रधानप्रकृतिष्वस्मास्वारोपितराज्यतन्त्रभारः सततमु**दास्ते** । मुद्रा० I. परिषदा– By the assembly (परिषद्). Cf. अभिरूपभूयिष्ठ **परिषदियम्** । शाकु० I. अपूर्वप्रकरणेन—By an original (अपूर्व) drama of the type of a प्रकरण which has a fictitious plot, with love as its chief sentiment, the hero being a Brahmin, a minister or a merchant, while the heroine is a young noble girl of a high family or a courtezan. Cf. अथ प्रकरणे वृत्तमुत्पाद्यं लोकसंश्रयम् । अमात्यविप्रवणिजामेकं कुर्याच्च नायकम् ॥ धीरप्रशान्तं सापायं धर्मकामार्थतत्परम् । ... ... नायिका तु द्विधा नेतुः कुलस्त्री गणिका तथा । क्वचिदेकैव कुलजा वेश्या क्वापि द्वयं

कश्चित् ॥ दश० III 39-41. We have in the Classical Literature such Prakaraṇas as the मृच्छकटिक, तरङ्गदत्त, पुष्पदूषितक etc. परि ... गुणं प्रबन्धम् परिषदा निर्दिष्टाः गुणाः यस्य-तं प्रबन्धम् A literary composition or a dramatic piece (प्रबन्ध) having such merits as have been mentioned by the assembly. Cf. प्रथितयशसां भासकविसौमिल्लकादीनां प्रबन्धानतिक्रम्य वर्तमानकवेः कालिदासस्य क्रियायां कथं परिषदो बहुमानः । माल० I. न अधिगच्छामः Means 'we do not *Get*' while V. L. नावगच्छामः would mean 'we do not *Know*'. उदाहरन्ति-speak, declare. आर्यविदग्धमिश्राः—The learned, respectable men; मिश्र is an honorific title, signifying honour or respect, and the word so formed with मिश्र affixed at the end is used in the plural. पूज्ये मिश्रपदं नित्यं बहुवचनान्तम् । भूमिदेवाः–Lit gods on the earth; the holy Brahmins.

I, 4. Construe:—रसानां भूम्ना गहनाः प्रयोगाः । सौहा...द्यानि विचेष्टितानि । आयो...सूत्रं औद्धत्यम् । चित्राः कथा· वाचि विदग्धता च ।

The essential requirements of a drama are the plot with its thrilling incidents and situations, the dominating sentiment and the dialogues. The skill of the poet therefore lies in the masterly handling of such a plot, in the delineation of the main sentiment and in clever dialogues given in a charming language that would tickle the hearts of the learned audience. This verse thus gives us Bhavabhūti's conception of the dramatic art as displayed in its various aspects. रसानां भूम्ना By the multiplicity (भूम्ना) of varied emotions. The idea is that a successful delineation of the chief sentiment depends largely on the proper admixture of the various other subordinate emotions, which have to be skilfully developed by means of various incidents and situatious. The sentiment of Love, for instance, can be delineated perfectly when the other emotions like those of pathos, valour, fear, etc. have also found their place within. गहनाः प्रयोगाः—Intense situations (प्रयोग) steeped in mystery and therefore too subtle or difficult to be comprehended by ordinary men. The conflict of emotions and the struggle of contending forces make situations represented (प्रयोग) in the drama intricate (गहन) and are therefore beyond the grasp of an ordinary intellect. The word प्रयोग should be taken to mean

the situation in the drama, where we have such a conflict of varied emotions ! Cf. भूम्ना प्राचुर्येण रसानामङ्गाङ्गिभावेन निविष्टानां शृङ्गारादीनां प्रयोगा अभिनवा गहनाः स्थूलदर्शिभिर्मातुमशक्याः । विचेष्टितानि—Actions or incidents in the drama. सौहृदहृद्यानि—pleasing or appealing to the heart by reason of the affection (that prompted) them. हृद्य- Lit. ' Delightful to the heart' Cf. हृदयस्य प्रियः । पा. सू. IV. 4.95.

औद्धत्यम्-उद्धतस्य भावः—Boldness, courage, spirit of adventure. आयो...सूत्रम्. आयोजितं कामस्य सूत्रं यस्मिन् तद् (औद्धत्यम्)—which involves in it or in which is introduced the thread (सूत्र) of love. Deeds of valour not only prompted but calculated to help the progress of love are to be witnessed in the drama. For instance, मकरन्द's deadly fights with the tiger, and माधव's scuffle with अघोरघण्ट to rescue मालती are such acts as have proceeded from feelings of love and serve the purpose of intensifying these feelings. while Mālatī's secret marriage and the trick played by मकरन्द who went in disguise as मालती to नन्दन's house are acts that call for a great spirit of adventure, exhibited by them solely for the purpose of winning their objects of love. In all such actions, therefore, there is the running thread of Kāma or Love. The poet also suggests incidentally that the principles of the कामसूत्र of the famous author वात्स्यायन (Circa 400 A. D.) have been adhered to by him in his descriptions of the incidents and conditions of love in this drama. In fact, in the Seventh Act he has actually cited a passage from this work, and in general seems to be following the directions noted in that book in various other places. चित्रा कथा- Lively conversation, charming dialogue. वाचि विदग्धता- A language that shows sound knowledge. Not the ordinary prosaic simple language of the uneducated, but a cultured noble language of one who has undergone a rigorous course of high studies, and is thus ' fully baked ' (विदग्ध).

भावः—A learned or venerable man ; a term of address in dramas in the sense of ' Oh worthy Sir, Your Honour. '

I. 4. 3. The passage that follows gives a personal account of भवभूति, for which see Introduction. दक्षिणापथः—The southern part of India; the Deccan. The Com. suggests that

the mention of दाक्षिणापथ gives the suggestion that the poet by his birth and stay in the Deccan is qualified to deal with the subject of Love, since southerners have an erotic temperament! Cf. दक्षिणदेशस्य शृङ्गाररसवशगतया तद्देशजत्वेन स्वस्य तदुभयरसवर्णनशाक्तिरुक्ता । पद्मपुरं- V. L. पद्मनगर. F. तैत्तिरीयिणः– तैत्तिरीयकनामकशाखाविशेषपाठिनः– Followers or students of the तैत्तिरिय recension of the कृष्णयजुर्वेद.

काश्यपाः—काश्यपगोत्राः–Descendants of the sage Kaśyapa; having the family-name of Kāśyapa. चरणगुरवः—The head-teachers of the Vedic Schools (चरण). पङ्क्तिपावनाः—Lit. those who purify the assemblies of the learned Brahmins, especially at dinners, by their presence; who get the honour of precedence at such meetings. Cf. पङ्क्तौ भोजनादिगोष्ठ्यां पावनाः अग्रभोजिनः । Cf. In ancient days, it was a custom to invite Brahmins for religious feasts, and those alone who led a pure life had the honour of being invited. Manu–Smṛti gives, on the other hand, a long list of all low Brahmins who indulge in all kinds of other professions to eke out their living, and who on that account are not to be invited for such dinners, as they are अपाङ्क्तेय. Cf. एतान् (i. e. those mentioned in III. 150–166) विगर्हिताचारानपाङ्क्तेयान्द्विजाधमान् । द्विजातिप्रवरो विद्वानुभयत्र विवर्जयेत् ॥. मनु० III. 167. पञ्चाग्नयः—Who maintained five sacrificial fires. They are दक्षिणाग्नि, गार्हपत्य, आहवनीय, सभ्य, and आवसथ्य. धृतव्रताः—Who observed various religious vows like the चान्द्रायण etc. for purposes of bodily and mental purification. सोमपीथिनः—सोमपानमेषामस्तीति ते—Who would be drinking the Soma juice, left over in the सोमयाग sacrifice, after being offered to the various deities. This indicates that these Brahmins used to perform the सोमयाग sacrifice often. उदुम्बरनामानः—Having उदुम्बर as their name i. e. the name by which their family was recognised, a sort of a surname or the व्यपदेश of the family. Cf. उत्कर्षसूचकं कुलनाम. Com. Note V. L. डम्बरनामानः. ब्रह्मवादिनः—Those who teach or expound the Vedas; the term also signifies 'a follower of the Vedānta philosophy'.

I. 5. ते श्रोत्रियाः तत्त्वविनिश्चयाय शाश्वतं भूरि श्रुतं, इष्टाय पूर्ताय च कर्मणे अर्थान्, अपत्याय दारान् तपोऽर्थं आयुः आद्रियन्ते । श्रोत्रियः—A learned

Brahmin who, in addition to his birth, has received the various Vedic sacraments (संस्कारs) and is well-versed in the Vedic lore. Cf. जन्मना ब्राह्मणो ज्ञेयः संस्कारैर्द्विज उच्यते । विद्यया याति विप्रत्वं त्रिभिः श्रोत्रिय उच्यते ॥ तत्त्वविनिश्चयाय-धर्मस्य कर्तव्याकर्तव्यरूपस्य निर्णयाय. For the ultimate decision or realisation of truth (तत्त्व) in all (doubtful) religious or philosophical matters. शाश्वतं भूरि श्रुतं—The great (sacred) knowledge (श्रुतं) of an eternal character (शाश्वतं). इष्टाय कर्मणे-यागादिकार्यार्थम्. For the purpose of sacrificial (इष्ट) performances. पूर्ताय (कर्मणे)—For all beneficial and charitable works like the digging of public wells, or constructing rest-houses etc. The word इष्टापूर्त is commonly used to denote ' the sacrificial and charitable works. ' Cf. वापीकूपतडागादि देवतायतनानि च । अन्नप्रदानमारामाः पूर्तमर्थ्याः प्रचक्षते ॥ एकाग्निकर्महवनं त्रेतायां यच्च हूयते । अंतर्वेद्यां च यद्दानमिष्टं तदभिधीयते ॥

दारान् अपत्याय-A wife for the sake of progeny. The idea of marriage, not for enjoyment, but for the purpose of begetting a son and thus continuing the family line is frequently to be met with in Sanskrit Literature. Cf. त्यागाय संभृतार्थानां...प्रजायै गृहमेधिनाम् ॥ रघु० I. 7. तपोऽर्थं आयुः-Long life for being able to practise penance. आद्रियन्ते. Pres. III. Plu. of आ + दृ. 6 A. ' To care for, to mind, to have regard for'. आमुष्यायणः अत्र कुले जातः or better still अमुष्यापत्यं—Born in their family. Cf. आमुष्यायणामुष्यपुत्रिकामुष्यकुलिकेति च ॥ वार्तिक on पा०सू० VI. 3-21. सु...नाम्ना-सुगृहीतं शोभनोच्चारणं मङ्गलं नाम यस्य-of him whose name is auspicious to mention. पवित्रकीर्तिः Possessed of pure fame. आत्मसंभवः-पुत्रः—A son. Lit. one who has sprung from him. श्रीकण्ठपदलाञ्छनः-श्रीकण्ठपदं लाञ्छनं यस्य सः-Characterised with the title (पद) of श्रीकण्ठ. The name of the poet is a matter of great controversy, some saying that the poet's name was श्रीकण्ठ while भवभूति is a title that he received later on. Cf. नाम्ना श्रीकण्ठः प्रसिद्धया भवभूतिरित्यर्थः । Cf. also श्रीकण्ठपदलाञ्छनः । पितृकृतनामेदम् ।...भवभूतिर्नाम ' साम्बा पुनातु भवभूतिपवित्रमूर्तिः ' श्लोकरचनासतुष्टेन राज्ञा भवभूतिरितिख्यापितः ॥ वीरराघव on महावीरचरित. अनन्तपण्डित in his commentary on आर्यासप्तशती has suggested however that श्रीधर was the poet's name and भवभूति is the title he obtained later on. Cf. श्रीधर इति कविनाम । भवभूतिरिति ' गिरिजायाः कुचौ वन्दे भवभूतिसिताननौ ' इति

—पदकरणेमोसरपञ्चीनाम । Com. on आर्या० I. 36. It seems more probable that भवभूति was his real name and that श्रीकण्ठ (explained as श्रीः सरस्वती कण्ठे यस्य सः) was a title given to him in later years. For details see introduction. भवभूतिः–The name is explained as भवात् भूतिः यस्य सः–Who obtained prosperity from शिव. In this connection, the commentators वीरराघव and घनश्याम mention the story of Śiva visiting the poet in the form of a भिक्षु and giving him riches. Cf. किं चास्मै कवये ईश्वर एव भिक्षुरूपेणागत्य भूतिं दत्तवानिति वदन्ति । जातुकर्णीपुत्रः–जतुकर्णगोत्रप्रसूता जातुकर्णी–तस्याः पुत्रः–The son of जातुकर्णी (the name of the poet's mother). निसर्गसौहृदेन– Out of natural (निसर्ग) friendship. एवंप्रायगुणभूयसीं–Rich or abounding (भूयसी) in all such excellences as have been mentioned above in verse 4. वाचो युक्तिः–वचनरचनम्, वचोभङ्गिः Lit. A clever arrangement of words; an intelligent remark, a significant mode of expression. The word is a compound where the genitive case is retained; an Aluk compound according to the वार्तिक वाग्दिक्पश्यद्भ्यो युक्तिदण्डहरेषु on पा. सू. VI. 3. 21–पतञ्जलि, the author of the महाभाष्य has used it almost in this sense viz. 'An arrangement of words to convey the sense intended'. Cf. का तर्हीयं वाचोयुक्तिः ' आढ्यमिदं नगरं गोमद्दिमिति । एषेषा वाचोयुक्तिः । इह तावदाढ्यमिदं नगरमित्यकारो मत्वर्थीयः । आढ्या अस्मिन् सन्ति तदिदमाढ्यमिति । गोमद्दिमिति मत्वर्थान्मत्वर्थीयो लुप्यते । म. भा.

I. 6. नः अवज्ञां प्रथयन्ति—proclaim our condemnation; depreciate us in public, speak out in words of disparagement about us. जानन्ति ते किमपि. They know somethiug which is beyond my power of comprehension, and therefore cannot be adequately described by me. What they know is indescribable because it is too high for me or too low and meagre. The expression has obviously a sarcastic hit in it and is intended to convey the impression that his vile critics are no better than ignorant fools who practically know nothing about the drama and its essentials. For both the senses given above Cf. ते किमपि किंचिदल्पं जानन्ति । ताँल्लक्षीकृत्य मम नैष यत्नः । न हि बधिरे गीयते । यद्वा ।...ये नाम वैषयिकसुखविमुखा मुमुक्षव इहावधीरणामाचरन्ति ते किमपि वाङ्मनसागोचरं परं ब्रह्म जानन्ति । ते नमस्यास्तान् प्रति मम नैष यत्नः । न हि सम्राजमधिकृत्य कौपीनं सूत्र्यते। Com. उत्पत्स्यते अस्ति will be born or is (already living). समानधर्मा:– One who shares the same views

and ideas with me; of similar tastes. कालो निरवधिः—Time has no limit (अवधिः), time goes on forever, is infinite. There is every possibility, therefore, of such a poet being in the womb of time and coming into the world in due course. Cf. तथा च तस्येदानीमनुत्पन्नस्य कालान्तरे उत्पादः स्यात् । विपुला पृथ्वी– the world is wide. If such a poet is not to be had in this narrow strip of our land, he might be existing in some other country. Cf. इहानुपलब्धस्य देशान्तरे उपलम्भः स्यात् ।

After this verse, some Mss give an additional verse which reads thus:– गुणैः सतां न मम को गुणः प्रख्यापितो भवेत् । यथार्थनामा भगवान्यस्य ज्ञाननिधिर्गुरुः ॥ Although the verse has its importance because it mentions the name of the Poet's guru, it has to be omitted from the text, as it does not set forth the वाचोयुक्ति or the design of the work.

I. 7. वेदाध्ययनम्. 'The study of the Vedas.' They are in all four. The first three, however, viz. The ऋग्वेद, यजुर्वेद and सामवेद were looked upon with reverence and thus formed the subjest of the study. The fourth one, the अथर्ववेद, did not receive the sanction of learned men for a long time, because of its contents of magic incantations, exorcism and such other lower types of rites. The study of the Brāhmaṇas was also included in the vedic lore. उपनिषदाम्– Cf. the upaniṣads which form the concluding portions of the Veda (and are therefore called the Vedānta) and deal with theosophical or metaphysical questions, and have served as foundations of all later philosophies and religions in India. They are accounted to be 108 in number of which about ten are the chief, being the oldest and the most authoritative. No exact date could be assigned to them, although it is likely that they were composed between the completion of the Vedic hymns and the rise of Buddhism (that is 600 B. C.)

सांख्यस्य–Of the Sāṁkhya system of philosophy which is very ancient. " According to it, the whole universe is a development of an inanimate principle called प्रकृति. पुरुष or the soul is however distinct from the प्रकृति and its effects, but the properties attributed to the पुरुष are intelligence and purity, and all the feelings of the heart are regarded as the products of the inani-

mate principle. There are as many souls as individuals and they are eternal. The system does not admit God as the creator and controller of the Universe. It is attributed to Kapila. योग is a system which borrows its theoretic portion from the Sāṁkhya with the addition of the doctrine of the existence of God as the deliverer of mankind. In its practical portion it enjoins certain modifications and processes to which the human body should be subjected with a view to the acquisition of miraculous powers and final emancipation. Its author is पतञ्जलि". " Bhand."

प्रौढत्वम्—perfection, felicity, strikingness. Cf. पदार्थे वाक्यवचनं वाक्यार्थे च पदाभिधा । प्रौढिर्व्याससमासौ च साभिप्रायत्वमस्य च । Com. उदारता वचसां- Richness in expression. प्रबन्धसौन्दर्यं श्लाघ्यार्थत्वं वा ।...यस्मिन् सति पदानि जनो नृत्यन्तीवेति मन्यते । Com. अर्थत: गौरवम्- Depth of meaning. अनर्घ्यार्थिता । यद्वा । स्वल्पं वचनमर्थसार्थप्रसरसमर्थम् । पाण्डित्यवैदग्ध्ययोः गमकम्. Suggestive or indicative (सूचक) of wisdom and poetic genius. वैदग्ध्यं proficiency cleverness or skill in poetic composition. पण्डितो वेदाध्ययनादिकुशलस्तस्य भावः पाण्डित्यम् । वैदग्ध्यं रसादियोगिप्रबन्धबन्धनकौशलम् । Com. मालतीमाधवम्— मालती च माधवश्च ; तौ अधिकृत्य कृतं (प्रकरणम्) —A drama in which मालती and माधव figure as the hero and the heroine. For the formation of the word compare मालविकाग्निमित्रं, सुभद्राधनञ्जयम् etc.

प्रयोगेण प्रख्यापयितुम्—To give a public performance (of this drama). कुशीलवाः :— Actors. The word is derived from कुश and लव, the two sons of राम, who gave, while in the hermitage of वाल्मीकि, a public recitation of the Rāmāyaṇa. कुशीलव originally meaning 'a bard, a singer', comes to signify later 'an actor'. संगीतकम् 'a public entertainment consisting, of singing attended with music and dancing, a triple symphony. गीतं वाद्यं नर्तनं च त्रयं संगीतमुच्यते । मत्समीहितसंपादनाय- For accomplishing my desired object. भूमिका—व्याजप्रवेशः- A part or character in the play; the rôle that the actor plays in the drama. Cf. लक्ष्मीभूमिकायां वर्तमानोर्वशी वारुणीभूमिकायां वर्तमानया मेनकया पृष्टा । विक्र. III. वर्ग्याः-Colleagues, fellow-actors. सौगतपरिव्राजिका—An old nun of the Buddhist order. सौगत- A Buddhist, a follower of सुगत- an epithet of गौतमबुद्ध. An old nun has been chosen by

the poet to play the rôle of a love-messenger or Dūtī, as she is the fittest person who enjoys the confidence of all. Cf. विश्वेक्षणिका दासी भिक्षुकी शिल्पकारिका । प्रविश्य चाशु विश्वासं दूतीकार्यं च विन्दति । वृद्धत्वं चास्याः रूपशून्यत्वसर्वदृश्यत्वप्रगल्भत्वसूचकम् यदाह । लज्जितं नाथवन्तं वा रूपिणं वा तथातुरम् । दूतं वाप्यथ वा दूतीं न तु कुर्यात् कथंचन ॥ Com. अन्तेवासिनी– A disciple, a pupil; lit. one who stays with the Guru. वर्णिकापरिग्रहः– The assumption (परिग्रह) of the mask or the dress (वर्णिका) of the actor. सुविहितम्-Well arranged. The सूत्रधार says that the hero appears in a scene when मकरन्द and कलहंस are already there on the stage, and arrangements about his rôle have already been made. सामाजिकः–A member of the assembly (समाज), a spectator. एषोऽस्मि etc. This shows that the custom of playing the female characters, at least some of them, by men was prevalent in ancient days. कामन्दकी–कामन्दकी–नीतिग्रंथभेदस्तं वेत्तीति कामन्दकी ।. The Com. suggests that the poet in choosing this name for the woman's character of the दूती has indicated thereby her acquaintance with this Science of Politics on which we have the treatise called the कामन्दकीय नीतिसार ; and the name अवलोकिता lit. 'Vision' also conveys the suggestion of the person who plays the part of a spy, closely watching the developments of the intrigue set afoot by her teacher and thus helping her in the fulfilment of her object. Cf. अनया नामव्युत्पत्त्या नीतिवेदिताबोधनेन प्रकृतिसिद्धिहेतुतोक्ता । तदन्तेवासिन्यवलोकिता दृष्टिरिति कार्यसिद्धिदृष्टेरपि कार्यसिद्धिहेतुतोक्ता तद्गुणजानिकेति ।.

Here ends the प्रस्तावना or the Prologue called also आमुख, which generally consists of an introductory dialogue between the सूत्रधार and नटी or one of the actors. After giving an account of the author and his qualifications, it introduces the incidents of the drama. Cf. सूत्रधारो नटीं ब्रूते मार्षं वाथ विदूषकम् । स्वकार्यं प्रस्तुताक्षेपि चित्रोक्त्या यत्तदामुखम् । प्रस्तावना वा ॥ दश० III. 8. Also नटी विदूषको वापि पारिपार्श्विक एव वा । सूत्रधारेण सहिताः संलापं यत्र कुर्वते ॥ चित्रैर्वाक्यैः स्वकार्योत्थैः प्रस्तुताक्षेपिभिर्मिथः । आमुखं तत्तु विज्ञेयं नाम्ना प्रस्तावनापि वा ॥.

रक्तपट्टिकानेपथ्ये परिवृत्य. Putting the dress (नेपथ्य) consisting of red garments. अपि नाम,—denotes 'probability or likelihood' and is generally used to express the speaker's desire for the thing to happen, the sense conveyed being 'would that, how I

wish that'. Cf. अपि नामैवमहमप्यात्मनोऽनुरूपं वरं लभेयेति । शा॰ I. कल्याणिनोः—of those two blessed persons. अभिमतः—Approved, cherished, desirable. वामाक्षिस्पन्दनम्—Throbbing of the left eye. This is looked upon as a favourable augury in the case of a woman. Cf. स्त्रीणां वामाक्षिस्पन्दनस्य शुभसूचकत्वात् । Com.

I. 8. Construe:—वामकेन अपि आन्तरज्ञेन चक्षुषा स्फुरता (सता) कल्याणं विवृण्वता इव दाक्षिण्यं अवलम्ब्यते ।

She means that it is the left (वाम) eye that is really speaking throbbing. It has thus वामकत्व in it, which by its श्लेष or the *double entendre*, means 'the quality of being the left, as also its unkind, unfavourable or wicked (वाम) nature'; and yet by its throbbing which augurs well, it has proved to be possessed of दाक्षिण्य about it, दाक्षिण्य too meaning, 'the quality of being the right, and also, the agreeable, kind aspect'. "There is thus a two-fold विरोध or विरोधाभास here-'Though *left*, the eye becomes *right*,, and 'though *unkind*, it becomes *kind*'. The inconsistency is to be removed by taking दाक्षिण्य to mean *favourable* or *kind*, and in the latter by taking वामक to mean *left*" Bhand. कल्याणं विवृण्वता—Revealing bliss, prognosticating prosperity. आन्तरज्ञेन— 'knowing the innermost or the hidden secret of a thing'. The Com. takes it to mean 'knowing the inner thought in my mind'. (मदीयाचित्तवृत्तिज्ञेनैव). The eye would however indicate what is going to happen rather than tell the thoughts in the mind of कामन्दकी. स्फुरता—Throbbing. Instr. Sing. of the Pres. Participle of स्फुर्.

चित्तविक्षेपः Excitement of the heart; distraction of the mind. चीर...च्छदां–चीरेण वस्त्रखण्डेन चीवरं सौगतपरिव्राजकवासः तदेव परिच्छदः परिकरो यस्याः ताम्—wearing the dress (परिच्छद) of a Buddhist nun made of tattered rags (चीर). The word चीवर means 'The dress of a mendicant, particularly of a Buddhist mendicant.' Cf. प्रक्षालितमेतन्मया चीवरखण्डम् । मृच्छ. VIII. पिण्ड...प्राणवृत्तिं–पिण्डपातो नाम बौद्धानां भिक्षाभ्रमणेन भोजनं तन्मात्रेण प्राणवृत्तिः यस्याः ताम्– Who maintains her livelihood (प्राणवृत्ति) on the food obtained by begging. V. L. पाणअत्तं i.e. प्राणयात्रां means the same thing– उत्स...वग्रहः–उत्खण्डितः संसाररूप अवग्रहः

मोक्षप्रतिबन्धः यत्र सः– (The self) which uprooted the impediment (अवग्रह) of the wordly life. अवलोकिता is at a loss to know why of all the people this old nun, who should have nothing to do with the worldly squabble, shows so much interest in these two persons.

I. 9. Construe:– यत् सभवान् विधेयविषये मां नियुङ्क्ते तत् स्नेहस्य फलं असौ प्रणयस्य सारः। अथ यदि (मम) सुहृदः अभिमतं कृत्यं मदीयैः प्राणैः तपोभिः (अपि) घटेत (तदपि) तत् कृतं स्यात्। सभवान् स पूज्यो भवान् भूरिवसुः –' His lordship, his honour' भवत्– joined to अत्र तत्र or स (तद्) always conveys the sense of respect or honour. विधेयविषये– In a matter which has to be accomplished (विधेय). स्नेहस्य फलम्—The reward of friendship. प्रणयस्य सारः– the essence of attachment. She means that it is indeed the height of friendship and the sign of the greatest regard that Bhūrivasu has for her, that he has entrusted her with this delicate task, and she must accomplish it though it may demand the highest sacrifice of her life or of her penance. यदि प्राणैः तपोभिः घटेत–If it is possible to be accomplished or can be effected (घटेत), even with her life or with her religious austerities. For a mendicant, the penance and the merit accruing therefrom was more valued than even life, since it is penance which paves the way for the soul's emancipation and spiritual perfection. प्राणैरथवा तेभ्योऽपि श्लाघ्यैस्तपोभिर्वा सुहृदभिलषितकृत्यं घटेत यदि सिद्ध्येत्। Com. They also believed that the merit obtained from penance has its efficacy and could be given for being utilised for securing the desired object. Cf. कियच्चिरं श्राम्यसि गौरि विद्यते ममापि पूर्वाश्रमसंचितं तपः। तदर्धभागेन लभस्व काङ्क्षितं वरं तमिच्छामि च साधु वेदितुम्॥ कुमार. V 50. तत् कृतं स्यात्—It has to be done (even at this cost). Bhand. takes it a little differently. "The sense appears to be the same as in the word कृतिन् ' one who has accomplished his object-fortunate ! So here, कृतं स्यात् is equivalent to कृतिनी स्याम् ' I shall have gained my object, shall be fortunate, if my friend's purpose can be accomplished etc." It is not however necessary to take it that way. With some emphasis she says "It *has* to be done (कृतं स्यात्) even with the price of my life or penance, if it can be brought about (घटेत) with this price. " Cf. तत्तर्हि निःश्रेयसादप्याधिकं कृत्यं...कृतं निष्पादितं स्यादित्यावृत्त्या योजनीयम्। Com.

विद्यापरिग्रहः–Acquisition of knowledge. साहचर्यम्–Association. अपत्यसंबन्धः–The union (in marriage) of their children. आन्वीक्षिकी–The system of the Nyāya philosophy or Indian logic. प्रत्यक्षपरोक्षाभ्यामीक्षितस्यार्थस्यानु पश्चादीक्षणमन्वीक्षा, सा प्रयोजनं यस्याः सा आन्वीक्षिकी अनुमानविद्या न्यायदर्शनवैशेषिकादिका। Quoted by Bhand. from Com. on कामन्दकी० II. 7. 1. The study of Logic, says the Com. served to make him more skilled in bringing about a secret marriage! Cf. तत्र तर्कच्छलादिनिष्टङ्कनेन तदभ्यासान्माधवस्य चौरिकाविवाहे कौशलमुक्तम्। I. 10. अप...प्रतिज्ञा–His promise to join in wedlock the two children, viz. his own son माधव and मालती the daughter of his friend, भूरिवसु. स्मृतिं नीता was brought back or revived in his memory. अलोक...गुणः–Possessed of uncommon or extraordinary merits. तनूजः–A son. प्रोचनार्थं प्रकटीकृतः–is shown (प्रकटीकृतः) for being liked by all, or as the Com. suggests, being liked and loved mutually by the two viz. मालती and माधव. Cf. संबन्धेच्छोत्पादनार्थं यूनोरन्योन्यानुरागजननार्थम्...। Com. जगद्धर takes it to mean 'For being skilled in the ways of the world' (प्रवृत्तिपाटवार्थम्). आत्मना–of his own accord. चौरिकाविवाहः–Marriage by stealth, a stolen marriage, the bride being secretly kidnapped from her parents.

I. 11. नर्मसुहृद्– A pleasure-companion, an associate in the amusements of a prince. नृपमुखेन– Through the king and not directly. The king is asking for the hand of मालती for his friend नन्दन. तस्या...षेध.–तस्याः नरपतिप्रार्थनाया. साक्षात् मुखतः 'न प्रयच्छामी'–त्येव निषेधः–A flat refusal of his request to his face. शिवः–Happy, beneficial, in that it would avert the evil of the King's displeasure. Cf. अभिमतसुहृत्संबन्धनृपद्वेषलक्षणेष्टानिष्टप्राप्तिपरिहारहेतुत्वात्। Com. निरपेक्षतया–By his i.e. Bhūrivasu's indifference towards माधव. संवरणम्–संगोपनम्–Disguise, dissimulation.

I. 12. Construe:—तेन (अमात्येन) माधवमालत्योः तयोः बालत्वात् विवृतभावयोः स्वमतिनिह्नवः विशेषतः कार्यः।

बालत्वात् विवृतभावयोः–Frank or open-hearted, being very young. Having just commenced the period of their youth, they are bound to be frank in the expression of the feelings (भाव) of their heart, not being able to restrain or conceal hem. Cf. बाल्यमिह प्रथमयौवनमुच्यते। तेन युक्तायुक्तविचारविधुरे, आकारगोपनान-

भिज्ञे, मदनाङ्कैकवशंवदे, गुरुजनमुल्लङ्घ्यापि मनोरथं संपादयितुमुद्युक्ताने... । Com. स्वमतिनिह्नवः विशेषतः कार्यः—He will have to take special care to conceal his mind or his intention from them. He must not directly encourage them by telling them what he cherishes in his mind, as it would lead to the king's displeasure, nor must he thwart them in their efforts to secure their mutual alliance by letting them know that the minister भूरिवसु has come to know everything. An attitude of indifference and total ignorance of what is passing under his very nose has to be assumed by him, to conceal his mind from them. Cf. प्रकटीभूतान्योन्यानुरागकुण्ठीभावपरिहारार्थं विशेषतः स्वमतेः प्रच्छादनं कर्तव्यम्। ...तथा सत्यकुण्ठितोत्साहयोस्तयोः स्वत एवाभिमतसंघटनं सिध्येत् ।

I. 13. Construe:- वत्सयोः तु सार्वलौकिकः अनुरागप्रवादः अपि अस्माकं श्रेयः, एवं हि राजनन्दनौ प्रतार्यौ ।

सार्वलौकिक :—Spread among all people, become public. The form is explained as सर्वलोके विदितः सार्वलौकिकः । Cf. लोकसर्वलोकाट्ठञ् । पा० सू० V. 1. 43. अनुरागप्रवादः—The talk or the rumour of their mutual love. अस्माकं श्रेयः—Is better for us, is to our advantage. एवं प्रतार्यौ—They can be thus deceived or outwitted. The minister outwardly would favour an alliance with नन्दन, the king's favourite, to please the king. On the other hand, मालती's infatuation for माधव, which has become almost a public scandal, will, with his connivance end in a secret marriage between the two. It will thus be a surprise and a shock to the king and Nandana, and as the minister will put it, to himself also ! Thus will he cheat both.

I. 14. The verse describes a shrewd politician, his ways of behaviour, his attitude and the final deception he practises on all. Construe:— बहिः सर्वा...णीयं व्यवहरन् (विद्वान्) तनुतराणि अपि पराभूहस्थानानि स्थगयति । एकः विद्वान् सकलं जनं कपटैः अभिसंधाय तटस्थः (सन्) स्वान् अर्थान् घटयति मौनं च भजते ।

बहिः—Outwardly, in the eyes of the people. सर्वा...रमणीयं व्यवहरन्. Behaving in an excellently (प्रगुण) charming manner in his every movement or gesture. आकार is an outward appearance or move-

ment which is likely to give out the innermost thoughts and feelings.

A shrewd man, however, would always put on a cloak of a consistently charming manner to hide the storm of his inner feelings which would not be thus detected on his face or in his behaviour. Cf. तस्य संवृतमन्त्रस्य गूढाकारेङ्गितस्य च । फलानुमेयाः प्रारम्भाः... । रघुः I. तनुतराणि–अतिसूक्ष्माणि–The more subtle or minute. पराभ्यूहस्थानानि–परेषां शत्रूणां अभ्यूहस्य रहस्योत्प्रेक्षणस्य स्थानानि–All occasions or contacts which serve as clues for others to draw their inferences (अभ्यूह) about his motives or plans. स्थगयति–पिधत्ते–Hides, conceals. एकः विद्वान् –The wise man, alone and unaided (एकः) as opposed to all those (सकल) whom he outwits. कपटैः अभिसंधाय–Having deceived (अभिसंधाय) by his intrigues. तटस्थः-Indifferent, unconcerned. घटयति–Effects, accomplishes. मौनं भजते. Observes silence; does not brag about his success and the methods employed by him. वचनोपन्यासेन—By a proposal (उपन्यास) of various (तेन तेन) pleas or pretexts to take him out on the road. संचार्यते–Pres. III Sing. of the causal of चर् with सम्–' Is made to move or stroll about. धात्रेयी–A foster–sister.

I. 18. Construe:—यद् भवन...स्था मालती रतिः इव भूयः भूयः सविध... रथ्यया पर्यटन्तं माधवं रतिः इव साक्षात् नवं कामं दृष्ट्वा दृष्ट्वा गाढोत्कण्ठा (सती) लुलितलुलितैः अङ्कैः ताम्यति इति (कथितम्) ।

The verse describes what लवङ्गिका has told about मालती; how she takes a chance to come up to the high-window of the mansion every time, Mādhava is seen on the street down below, and how observing him often with eyes of love, is filled with longing and pines away for him. In a beautiful manner has the poet painted the homely romantic incident of love which very often begins with such a first sight of the beloved. भवन...स्था–भवनस्य या वलभी–उपरिकुटी–तस्यां तुङ्गं उच्चं वातायनं गवाक्षः तत्र तिष्ठतीति सा– Looking out (Lit. standing) from a high window on the terrace (वलभी) of her mansion. सविध...रथ्यया– By the street near by (सविध). भूयो भूयः– Again and again. For the various suggestions of the significant expressions in the verse Cf. इह राजमार्गोपन्यासेन माधवस्य निःशङ्क–

संचारो मालत्याश्च तद्दर्शने परवितर्काभावः सूचितः। गमने पौनःपुन्येन दर्शनं प्रति दार्ढ्य-मुक्तम्। दर्शने च पौनःपुन्येन तस्या उत्कण्ठातिशय उक्तः। यद्वा प्रथमवीप्सया दर्शनं दृष्टानुवृत्या प्रथमं रम्यवस्तुचमत्कारेण तत उद्भिद्यमानानुरागनवांकुरेण नेत्रप्रीतिर्युज्यते॥ द्वितीयवीप्सया सहचरीभिरप्यज्ञाता नयनप्रीतिरुक्ता। नगरीपदेन रथ्याया अनेककौतुकाधार-तोक्ता। Com. रतिः–the wife of the god of Love. नवं कामं– The god of Love resuscitated or reborn, after his disastrous death from god Śiva. गाढोत्कंठा– filled with intense longing (उत्कण्ठा) for his love. लुलितलुलितैः अङ्गकैः– with extremely wan or drooping (लुलित) delicate limbs. V. L. ललितलुलितैः is also good. It would mean, 'unnerved or spiritless in a manner to be charming'. (ललितं यथा स्यात्तथा लुलितैः); or लुलितं ललितं येषां तानि ' whose spiritless condition is charming ' Cf. प्रियायाः साबाधं किमपि कमनीयं वपुरिदम्। शा. III. 'The termination क applied to अङ्ग expresses 'sympathy or pity' (Cf. अनुकम्पायाम्। पा० सू० V. 3.76) and indicates that the limbs have become emaciated, and this emaciation in its turn indicates the greatness of her love-anxiety' Bhand. ताम्यति–Pines. उत्कण्ठा is thus described: अन्तः संभोगसंकल्प-स्तत्तदाशावलोकनम्। अङ्गम्लानिर्मनोरक्तिर्मनोरथविचिन्तनम्॥ अश्रिजानुभुजालम्बिक-पोलतलमासनम्। प्रसन्नमुखरागश्च स्वेदोष्मा गद्गदा च वाक्। उत्कण्ठानुभवा भावाः कथ्यन्ते भावकोविदैः॥ भावप्रकाशिका quoted by Com. बाढम्–True, it must be प्रतिच्छन्दकम्– Portrait, painting. माधवानुचरः–Mādhava's attendant. विहारदासी–The convent maid. विहार–A Jain or Buddhist monastery. अनेन तीर्थेन–द्वारा उपायेन वा–By this means, medium or channel. उपोद्घाताय–प्रकृतकार्यसिद्धिहेतुभूताय अर्थाय. To serve as the first step in the cause to be achieved viz. the course of mutual love, to make an introduction to the work. V. L. उपोद्घातेन 'finding an occasion for it.' प्रवृत्त...त्सवे–When the festivity of Madana has commenced. मत्प्रियाभियोगेन–By this effort or application (अभियोग) of yours to achieve my desired object. समा...प्रभावा–Who has secured miraculous power of efficacious spells. समासादितः आश्चर्यः मन्त्रसिद्ध्या प्रभावः यया। श्रीपर्वते–on the श्रीपर्वत or श्रीशैल mountain. 'A holy mountain in the Karnul district, near the river K ṛ ṣ ṇ ā, about 120 miles from Hyderabad. The shrine of मल्लिकार्जुन, a form of शिव exists on another hillock in the vicinity and the two together were probably designated by the name of

श्रीशैल. It is still resorted to by pilgrims' Bhand. कापालिकव्रतम्– 'There was a sect of this name (scattered remnants of which still exist) which worshipped भैरव and चण्डिका i.e. शिव and देवी in their terrific forms, and sometimes offered even human sacrifices to propitiate them. The members of the sect renounced the world and gathered round themselves things of the most ugly and revolting nature. They wore garlands of human skulls...' Bhand. In the dramatic literature, they here always represented as immoral wrecks indulging in all sorts of vile practices and excesses in drinking. Cf. पेया सुरा प्रियतमा मुखमीक्षणीयम् । ग्राह्यः स्वभावललितो विकटश्च वेषः ।। येनेदमीदृशम-दृश्यत मोक्षवर्त्म । मत्तविलास०. कराला– A name of चाण्डिका; a terrific form of Durgā. विविध...प्रिया– विविधाः नानारूपाः जीवाः मानुषादयः उपहाराः बलयः प्रियाः यस्याः सा– who likes offerings of various living beings (including human ones). This suggests the incident of Mālatī being given as offering to the goddess. साहसिकानां– of the adventurers or the desperadoes. रात्रिविहारिन्– one who wanders at night. साधकः– one who performs austerities–and practises vows and magic rites to gain miraculous powers of spells. मुण्डधारिन् wearing a garland of skulls. अनुसन्ध्यम्– Every evening. प्रवृत्तिः- News, information. सर्व...संभाव्यते– Because she is महाप्रभावा having acquired strange supernatural powers. समुद्वहति–Espouses, marries. अत्युदारप्रकृतिः–Possessed of a lofty character; of a noble, elevated character and hence will not stoop down to mean courses of action for the gratification of her desires. The sense of decorum and ideas of morality imbibed by her will not betray her into rash actions. निपुणं–cleverly, skilfully. निसृष्टार्थदूती–A messenger of love, who has been solely entrusted with the task of bringing about the union of lovers, and who thus acts on her own initiative, utilising full well the knowledge she has obtained of the workings of the lovers' minds. Cf. रूढानुरागयोर्यूनोरभिलाषं मनोगतम् । ज्ञात्वा ताभ्यामनादिष्टा तदपेक्षितसिद्धये । या प्रवर्तेत सा प्रोक्ता निसृष्टार्थेति कोविदैः । निसृष्टः कार्यभारोऽस्यामिति व्युत्पत्तिसंभवात् ।। कल्पः—व्यापारपद्धतिः— Method, a plan of action. तन्त्रयितव्यः– Has got to be set forth, has to be systematically arranged. She means that in view of the noble trait in the

character of Mālatī, it will be a very difficult task for her to bring about their secret marriage. Very skilfully will she have to prepare Mālatī's mind for this adventure, taking care to see that in her proposals, she would not only not offend her sense of decorum but would persuade her to take up this course of action almost voluntarily. All these considerations have to be looked to before she fixes upon her plan of action in the matter.

I. 16. Construe :—सा कल्याणी तं सुजातं कान्तं शरज्ज्योत्स्ना (सुजातं कान्तं) कुमुदं इव नन्दयतु । स च युवा कृतकृत्यः भवतु । विधातुः अन्यो...गुणः वरीयान् व्यापारः फलतु च मनोज्ञः च भवतु ।.

The verse gives expression to the benign wishes and blessings of Kāmandakī on the prospective happy union of the two,—a union which would be ideal in bringing the two compatible souls together and would thus be a source of pleasure to all. कल्याणी–The blessed one, the fair–faultless one–निरवद्या or मनोहराकारानुगणशीलसंपन्ना ।. सुजातं–of a noble birth (with Mādhava) lovely, beautiful (with lotus). Cf. तिरश्चकार भ्रमराभिलीनयोः सुजातयोः पङ्कजकोशयोः श्रियम् । रघु० III. 8. कान्तम्–To her lover. The word कान्त, acc. to the Com. means 'a faithful lover who has no marks of other woman's enjoyment on his lip or body !' Cf. अन्यस्त्रीभोगसंभूतं चिन्हं यस्य न विद्यते । देहे चाप्यधरे वापि स कान्त इति कीर्तितः ॥. 'With reference to the lotus, it means 'charming, pleasing.' शरज्ज्योत्स्ना-कुमुदमिव—Like the autumnal moon-light which delights (by making it bloom) the white lotus of the night. The moon-light in autumn is well-known for its pleasing aspect. कृतकृत्य :—Lit. one who has accomplished his object ; happy, fully satisfied. The Com. understands the word कल्याणी also with reference to युवा, in the sense of 'one who is (to be) united with bliss'–विवाह-कल्याणयोगी । It is also possible to understand two different clauses thus :—सा कल्याणी (कृतकृत्या) भवतु, स च युवा कृतकृत्यः भवतु । Cf. सा च कृतकृत्या भवत्वित्ययमर्थोऽपि लभ्यते तं चकारो द्योतयति । Com. अन्योन्य...निपुणः–अन्योन्यस्य प्रगुणाः अनुगुणाः ये गुणाः तेषां निर्माणे निपुणः– Skilled in producing merits which greatly harmonise with each other or which prove complementary to each other. The idea of incompatibility existing in almost all the married couples, the happy one being rare, is

quite common in the Sanskrit Literature. Cf. समानयंस्तुल्यगुणं वधूवरं चिरस्य वाच्यं न गतः प्रजापतिः । शा० V. 15 विधातुःवरीयान् व्यापारः फलतु–May the Creator's noble effort (to produce such a pair) prove fruitful or get its reward (by the union of the two). Cf. परस्परेण स्पृहणीयशोभं न चेदिदं द्वन्द्वमयोजयिष्यत् । अस्मिन् द्वये रूपविधानयत्नः पत्युः प्रजानां वितथोऽभविष्यत् ॥ रघु० VI 14. मनोज्ञश्च भवतु– And may it prove delightful to all. People would rejoice to see the two, who are eminently suited to each other, united in marriage. The introductory scene which sets forth the general outline including the main theme of the play viz. a secret union of the hero and the heroine, comes to a close here. It has created an atmosphere full of fear and danger, since the king is opposed to this union, while भूरिवसु although in favour is not able to do much. The mention of the Kāpālikas like Aghoraghaṇṭa adds to the grimness of this atmosphere. Incidentally the scene mentions all the characters of the play, the king, his favourite नन्दन, भूरिवसु and his friend देवरात, माधव with his friend मकरन्द and his attendant कलहंस, मालती with her foster-sister लवङ्गिका and her friend मदयन्तिका, the sister of नन्दन, as also the helping कामन्दकी with her pupils अवलोकिता and बुद्धरक्षिता and her former disciple सौदामिनी of miraculous powers to fight the evil spirits like अघोरघण्ट and कपालकुण्डला, the votaries of the terrific goddess कराला. It is called मिश्रविष्कम्भक as the characters in it speak both the Sanskrit and the Prakrit languages. विष्कम्भक or विष्कम्भ is an introductory monologue or dialogue so called from its compressing (वि+स्कम्भ्) into a short space an account of those secondary incidents of the story which are not enacted before the audience, but a knowledge of which is essential for comprehending the action of the p[illegible] Cf. वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः । संक्षिप्तार्थस्तु विष्कम्भः । it is [illegible] fold—शुद्ध when in Sanskrit by a middling character or charac[illegible]ers (मध्यपात्र) and मिश्र when in mixed Sanskrit and Prakrit by characters belonging to the middling or lower rank (नीचमध्यमैः). It may come, at the beginning of any act, even the first, as it is here,(and also in प्रियदर्शिका) immediately after the प्रस्तावना.

उपकरणं—Materials, accessories. तुलित...माहात्म्यं– तुलितः मकरध्वजस्य अवलेपः येन (माधवेन) सः चासौ रूपविभ्रमेण अवक्षिप्तं मालतीहृदयस्य माहात्म्यं (गाम्भीर्यं) येन सः—He who has humbled (तुलित—slighted, scorned) Madana's pride (for his own personal charms), and who has disturbed (अवक्षिप्त) the firmness or gravity (माहात्म्य) of Mālatī's heart by his graceful beauty. रूपविभ्रम– सौन्दर्यसंपद्विलास– The grace or charm (विभ्रम) of his beauty. दिष्ट्या–' Luckily, thank God, how glad I am '–an exclamation of joy or gratification.

I. 17. The Verse describes माधव suffering from the effects of love which has taken possession of his heart. अलसं–slow, dull. शून्या–Vacant, lost in thought and therefore unable to perceive outside objects—चिन्तासंततिपरतया ध्यानावधानेन शून्या बाह्यार्थग्राहिणी दृष्टिः। It is described thus :—निश्चला समतारा च ध्यानाद् ग्राह्यमगृह्णती। तथा समपुटोपेता शून्या दृष्टिरुदाहृता॥ असौष्ठवं–विकलं– Untidy, devoid of beauty, not in good trim. किं नु एतत् स्यात्–What may it be? What is it due to? किं अन्यद् अतः अथवा–' Or what other thing than this viz. 'the dictates of Love'? कन्दर्पाज्ञा– The (imperative) command of Love (which is irresistible and which humbles all). भ्रमति– Roams round the world in triumph. विकारिन्–susceptible to the influence (of love), lit. liable to change. ललितमधुराः– Lovely and sweet. भावाः–Objects of beauty. रमणीवदनविभ्रमादयः इन्दूद्यानादयः उद्दीपनविभावाः। धीरता–Mental poise or firmness, defined thus :—चापलेनानुपहता सर्वार्थेष्वविकत्थना। स्वाभाविकी चित्तवृत्तिर्धैर्यमित्यभिधीयते। Com. यथानिर्दिष्टः–As mentioned, that is described above.

I. 18. इन्दुसुन्दरमुखी–with a face lovely like the moon (इन्दु). सुचिरं विभाव्य–ऐकाग्र्येण विषयान्तरपरित्यागेन भावनाविषयं कृत्वा, ध्यात्वा–Having thought of her with an absorbed mind for a long time. कथं कथमपि—महता कष्टेन–With the greatest of difficulty. व्यपवर्तते– Returns, comes back. 'The mind that has gone to it and thinks of her alone, comes back to me with a great strain; in fact it runs after her and refuses to return to me.' Cf. गच्छति पुरः शरीरं धावति पश्चादसंस्तुतं चेतः। शा० I. 34; न च निम्नादिव सलिलं निवर्तते मे ततो हृदयं। Ibid III. 2. लज्जां विजित्य–Having overcome the

sense of shame (which should not allow the heart to be so mad after her). विनियं विनिवार्य– Having set at naught considerations of modesty or decorum (विनय). It does not, for instance, behove a gentleman of good breeding to be so reckless in his love. धैर्य उन्मथ्य– Having extirpated or blown to pieces all fortitude. मन्थरविवेकं (चेतः)–मन्थरः विवेकः यस्य– Whose power of judgment is dulled, whose discretion is congealed. अकाण्डे– All of a sudden. Cf. दर्भाङ्कुरेण चरणः क्षत इत्यकाण्डे । तन्वी स्थिता कतिचिदेव पदानि गत्वा ॥ शा० II. 12.

I. 19. Construe:– यद् मदीयं हृदयं तत्संनिधौ अमृतप्लवनाद् इव विस्मयस्तिमितं अस्त...भावं अभूत्, तद् (एव) अधुना अङ्गारचुम्बितं इव व्यथमानं आस्ते । Mādhava describes the contrast between his feelings of joy in her presence and those of pain or agony in her absence. तत्संनिधौ–तस्याः (मालत्याः) संनिधौ–In her presence, while she was near. विस्मयस्तिमितं–Steadfast or motionless in wonder (at having seen such rare beauty). अस्त...भावं–विगलितवेद्यान्तरं–With all other feelings gone away (अस्तमित–Lit. set, disappeared). आनन्दमन्दं–निरुद्धवृत्यन्तरं–Dulled or benumbed with joy (as with snow). अमृतप्लवनादिव– As if after a plunge in (the pool of) cooling nectar. Cf. स्वर्गादधिकतरं निर्वृतिस्थानम् । अमृतह्रदमिवावगाढोऽस्मि । शा० VII. अधुना–Now, when she has gone away. अङ्गारचुम्बितमिव–as if enveloped (lit. kissed) by burning charcoal. व्यथमानं–Aching, paining.

ललाटंतपः– ललाटं तपतीति–Who burns the forehead. Cf. असूर्यललाटयोर्दृशितपोः । पा० सू० III. 236. मदन...सुखावहं मदनवेदनया खिद्यमाना मालती–तस्याः लोचनयोः सुखं आवहतीति–Which gives delight to the eyes of मालती troubled by the pangs of love. उच्छ्व...द्यानस्य–उच्छ्वसितानां कुसुमानां ये केसराः तैः कषायः शीतलश्च यः आमोदः तेन वासितं सुगन्धीकृतं उद्यानं येन तस्य– (The tree) which perfumed (वासित) the garden with its cool fragrance made astringent (कषाय) with the filaments of the blooming (उच्छ्वसित) flowers. काञ्चनारपादपस्य–Of the Champak tree, the same as कांचन tree. सकल...निवृत्तं—सकलेन नगराङ्गनाजनेन प्रवर्तितः यः महोत्सवः तेन अभिरामा कामदेवस्य उद्यानगता यात्रा, तस्याः प्रतिनिवृत्तं– Come back from the fair (यात्रा) held in the garden of Kāmadeva, and made charming by the festival celebrated by all the women of the city. अन्यादृशं–Differnt, other than (what you were),

changed. अवधारयामि–I observe. मनाक्–Slightly, just a little. अव...गोचरम्–'Have you fallen within the range of the shafts of Rati's lord?' 'Have you been smitten with love or fallen in love?' अव...रीकः–अवनतं मुग्धं मुखपुण्डरीकं यस्य–Whose lovely (मुग्धं) lotus-like face is hanging down.

I. 20. Construe :—(यः) रजस्तमसावृतेषु अन्येषु जन्तुषु, विश्वस्य धातरि, परमेश्वरे च समः सोऽयं चित्तजन्मा प्रसिद्धविभवः खलु। तत्र कथंचिदपि लज्जया अपह्नुतिः मा भूत्।

रज...वृतेषु–Influenced by the qualities of Rajas and Tamas; overcome by passions and ignorance. According to Sāṁkhya the three qualities viz. सत्त्व, रजस् and तमस् have their place in everything and its character depends on the proportion in which these three are blended in it. Everything that is pure and good is the result of सत्त्व; रजस् gives energy, enthusiasm, while तमस् represents sloth, darkness, ignorance, misery, and evil inclinations. The gods have सत्त्व in a pre-eminent degree; in man the three contend for mastery; the lower animals have the two latter, and in inanimate things तमस् is triumphant. विश्वस्य...परमेश्वरे च–Love acts equally powerfully, as on ordinary creatures, so on the Creator of this Universe or the Supreme God (Śiva) too. In this, he refers to the story of Brahma's incestuous passion for his own daughter, while in the case of Śiva, although the legend of his burning Madana to ashes is well-known, he allowed himself later to be under Love's influence by consenting to marry Pārvatī with whom he is inseparably blended even physically! चित्तजन्मन्–चित्ते जन्म यस्य सः–Mind-born; an epithet of the God of Love. Cf. मनसिज, मनोभू etc. प्रसिद्धविभवः–Whose power is too well-known; this should be understood as a predicate. He means to say that the all-powerful God of Love has struck the blow and when mighty beings like Brahmā and Śiva have bowed down to his dictates, there is nothing for which Mādhava should feel ashamed, if he too has succumbed. Cf. शंभुस्वयंभुहरयो हरिणेक्षणानां येनाक्रियन्त सततं गृहकर्मदासाः। भर्तृ॰ शृ॰ I. Cf. नास्ति खल्वसाध्यं नाम भगवतो मनोभुवः।...न चायं केनापि प्रतिकूलयितुं शक्यते। का वा गणना सचेतनेषु। अपगतचेतनान्यपि संघट्टयितुमलं यद्यस्मै

रोचते । काद्० I. अपह्नुतिः– Hiding, concealing. मा भूत्– A remnant of अभूत् (Aorist III sing. from the root भू) with the augment अ elided because of the Prohibitive Particle मा, the sense being that of the Imperative, 'Let not be.' अव...कौतुकः– अवलोकितया जनितं कौतुकं यस्मिन् सः– In whom curiosity (to visit the temple (आयतन) of love was aroused by अवलोकिता. उल्लसित...रमणीयस्य- उल्लसितः यः मदिरायाः आमोदः इव मधुरः परिमलः, तेन आकृष्टानि सकलानि मिलन्ति अलिपटलानि, तेषां संकुलेन आकुलितानां मुकुलानां आवल्यः, ताः एव मनोहराणि आभरणानि, तैः रमणीयस्य–Adjective to अङ्गनभूः or the courtyard of the temple; which was lovely by the charming ornaments (आभरण) as it were, of the lines (आवली) of Bakula buds (मुकुल) pressed (आकुलित) by the overwhelming swarms (संकुल) of all the rows of bees collected there (मिलत्), having been attracted by their wafted (उल्लसित) fragrance sweet as wine. संकुलं- A noun meaning, 'throng, flock'. Cf. महतां पौरजनस्य संकुलेन विघटितायां तस्यां etc. Ibid. आमोद and परिमल mean the same thing, viz. 'perfume, fragrance'. Compounds like these, unusually long, mar the beauty of the narration. आलवालं– Basin of a tree. यदृच्छया– By chance, without any effort. निरन्तरनिपतितानि– Fallen thickly without leaving any gap (अन्तर) in between. विदग्ध...हरां– विदग्धया रचनया मनोहरां– Charming by its skilful arrangement or weaving of the flowers. स्रज्– A garland. संचारिणी ..न्तिका– A fine metaphor on Mālatī! She is imagined to be 'a fluttering flag (वैजयन्तिका) of Madana moving about (संचारिणी) proclaiming his triumph over the whole world. मकरकेतन– With Makara or a shark as his emblem; an epithet of the God of Love. Cf. मकरध्वज, मीनकेतु etc. गर्भभवनात्– From the inner hall. उज्ज्वल...भावा–उज्ज्वलया विदग्धया मुग्धया च नेपथ्यविरचनया विभावितः कुमारीभावः यस्याः सा–Whose virgin state could be inferred (विभावित–guessed) from her skilful adjustment (विरचना) of the dress (नेपथ्य) bright and beautiful (मुग्ध). मुग्ध – Lit. 'child-like' 'pretty, charming.' Her pretty gaudy dress, without any veil to obscure her charms was indicative of her maidenhood. Cf. कुमारीत्वेनावगुण्ठनपटाद्यभावात् तदुन्नयनम् । Com. महानुभावप्रकृतिः– Of a noble form, of a dignified bearing. Cf. अहो

महानुभावः पार्थिवो दुष्यन्तः । शा॰ III. अनुभाव means 'prowess, dignity, majestic lustre'. अत्युदारपरिजना–With her lovely retinue. Com. takes उदार in the sense of 'polite, courteous; 'splendid or charming' may, however, be a better sense. Cf. ततो वसन्तोदारसमये तस्या उन्मादयितृरूपं प्रेक्ष्य– । शा॰ I. तथाहि ते शीलमुदारदर्शने तपस्विनामप्युपदेशतां गतम् । कु॰ V. 36. कापि– 'Some one, I do not know who she was till then'. It is the first time माधव sees her, although she had seen him from her terrace-window so often.

I. 21. With a touch of poetic inspiration, the romantic lover describes the fascinating charms of his idol of love, 'the phantom of beauty'. रामणीयकनिधेः– of the treasure of beauty; or as the Com. takes it, of a treasure in the form of beauty. रामणीयकमेव निधिः । रामणीयकं– रमणीयस्य भावः, acc. to the Pāṇini's sūtra योपधाद्गुरूपोत्तमाद्वुञ् । V. I. 132. अधिदेवता– The presiding Deity, the guardian angel. The idea is that Beauty has been treasured up in her, as it were, for safe custody, she being a Divinity and not a human being! सौन्दर्य...ननं– सौन्दर्यसाराणां समुदायः, तस्य निकेतनं – A veritable abode or residence (निकेतनं) of all objects that typify the acme of Beauty in this Universe. He means that all beautiful objects have been stored up in her as it were. Cf. सर्वोपमाद्रव्यसमुच्चयेन यथाप्रदेशं विनिवेशितेन । सा निर्मिता विश्वसृजा प्रयत्नाद् एकस्थसौन्दर्यदिदृक्षयेव ॥ कु॰ I. 49. रूपोच्चयेन मनसा विधिना कृता नु । शा॰ II. 9. The last two lines should be construed thus :–हे सखे, नियतं इन्दु...ज्योत्स्नादि तस्याः कारणं अभूत्, मदनश्च वेधाः (अभूत्)। नियतं– Indeed, to be sure, certainly. कारणं– The cause, that is the material cause (उपादानं) out of which she is fashioned. इन्दु...दि–(Soft and lovely objects) like the moon, the nectar (सुधा), the lotus-fibre and the moon-light. These have served as the material for the production of her form and not the clay and the other elements from which we mortals have been moulded! मदनश्च वेधाः–And the creator (वेधाः) was Madana, the God of Love himself, (and not ब्रह्मा, the old jaded professional God of Creation) because she is so captivating. Cf. अस्याः मोहनीयत्वेन मोहनपटुकामजन्यत्वोत्प्रेक्षणात् । Com. The same idea is very beautifully expressed by Kālidāsa, cf. अस्याः सर्गविधौ प्रजापतिरभूच्चन्द्रो

—नु कान्तिप्रदः । शृङ्गारैकरसः स्वयं नु मदनो मासो नु पुष्पाकरः ॥ वेदाभ्यासजडः कथं नु विषयव्यावृत्तकौतूहलो । निर्मातुं प्रभवेन्मनोहरमिदं रूपं पुराणो मुनिः ॥ विक्र० I.

प्रणयिनीभिः—(By her maids) who made a request to her (to go and collect flowers). प्रणयः means 'request'. Cf. उचितः प्रणयो वरं विहन्तुम् । माल० III. अनुचरी—A female attendant. अविरल.. दिनीभिः—अविरलः कुसुमानां संचयः तस्य अवचयलीलायां दोहदः विद्यते यासां ताभिः—By them who were full of eagerness (दोहद) to enjoy the sport of collecting (अवचय) the thick clusters of flowers. दोहदः—A longing or craving, particularly of a pregnant woman. अभ्यर्थ्यमाना—Being requested. उद्देशः—Region, place. Cf. अहो प्रवातसुभगोऽयमुद्देशः । शा० III. महा...जन्मनिः— महद् भागधेयं यत्र एतादृशं जन्म यस्य । or महता भागधेयेन जन्म यस्य—who was so lucky to be born (having the good fortune of being loved by such a beauty). भागधेयं—Luck, fortune ; the word is obtained like नामधेय and रूपधेय, by the addition of धेय to the word भाग with no change in its sense, however. Cf. भागरूपनामभ्यो धेयः । वार्तिक on V. 4. 25. बहु...मानं Developing (उपचीयमान) within for so many days. मन्मथ...विकारं—A change wrought in her by the agonies of love. मन्मथ 'the tormentor of the mind' (मनः मथ्नातीति) is an epithet of the God of Love. Cf. मदनो मन्मथो मारः प्रद्युम्नो मीनकेतनः । अमर०

I. 22. Construe :—अङ्गं परि...म्लानं, परि...नाभिः कथमपि क्रियासु प्रवृत्तिः (आसीत्) । कपोलः च अभि...पाण्डुः (संजातः) निष्कलङ्कस्य हिमांशोः लक्ष्मीं कलयति । Her languid body, a feeling of inertia, and the pale white cheek are being described as the symptoms of Love burning within. परि...म्लानं—परिमृदिता या मृणाली, तद्वत् म्लानं—Faded or grown languid like a crushed lotus-stalk (मृणाली). क्रियासु प्रवृत्तिः—Application or inclination for various (necessary) activities. परिवारप्रार्थनाभिः— (only) by the requests or pursuasive words of her attendants. She herself felt like sitting in one place brooding, and doing nothing. Not only her mind but even her body refused to move because of mental and physical exhaustion due to love. अभि...पाण्डुः—अभिनवः करिणः दन्तस्य च्छेदः, तद्वत् पाण्डुः—White (पाण्डु) like a piece of an elephant's tusk, newly cut off. A piece of ivory freshly cut off is certainly more white,

as it has not been soiled with dust. निष्कलङ्कस्य हिमांशोः–of the moon (Lit. the cool-rayed one if he be) spotless. कलङ्क refers to the dark spot on the moon. The moon, if he has to serve as the उपमान for the white cheek, must be imagined to be spotless. Cf. उदयति हि शशाङ्कः कामिनीगण्डपाण्डुः । मृच्छ० I. लक्ष्मीं कलयति–Takes or possesses the splendour (लक्ष्मी).

अमृतवर्तिरिव नयनयोः–Like a pencil of nectar to the eyes. Nectar is supposed to be extremely cooling and gratifying. वर्तिः (an eye-salve) is used for cooling the eye. Cf. वर्तिर्नयनाञ्जनलेखा Com. Speaking of सीता, राम uses the same expression in the उत्तर०. Cf. इयं गेहे लक्ष्मीरियममृतवर्तिर्नयनयोः । निरतिशयं–Unsurpassed, unexcelled. निर्गतः अतिशयः यस्मात् तं । अय...शलाका–A rod of magnet or precious load-stone (अयस्कांत). Cf. उमामुखेन ते यूयं संयमस्तिमितं मनः । शंभोर्यतध्वमाक्रष्टुमयस्कान्तेन लोहवत् ॥ कुमा० II. 59. किंबहुना–' But what is the use of describing this at such a length? Why say more, if it is not going to help me in any way'? Cf. किं बहुनेत्यनेन सखेदनिःश्वाससूचनम् ।

I. 23. His love, he says, is going to end in bitter disappointment which means misery and ruin to him, and yet such is fate! संताप...नाय–Only (to suffer) great misery of continuous torment. संततिः–Continuity. तस्यां आसक्तं–Is attached to her, is fixed on her. अनपेक्षितहेतु–न अपेक्षितः न विमृष्टः हेतुः आसक्तौ निमित्तं बाह्योपाधिरूपं येन–which stands in no expectation of gaining any purpose, with no motive in view.' He means that attachments are formed for obvious motives in this world. As for him, he has none for which he should be drawn towards her, and yet he feels so much for her. It may also be taken to mean ' without any cause, with no reason'. He cannot account for his passion for her. Why should he feel so much attached to her is a question for which he has no answer. शुभं...अशुभं च–Does or ordains good as also bad things in the life of a creature. सर्वंकषा–सर्वं कषतीति-सर्वहरा–Which touches or affects all, all-powerful. When reason stops, when no explanation could be found, man resorts to the last alternative, viz. Fate. For similar ideas, cf. को नाम पाकाभिमुखस्य जन्तोर्द्वाराणि दैवस्य पिधातुमीष्टे । उत्तर० IV. अथवा भवि-

तत्यानां द्वाराणि भवन्ति सर्वत्र । शा० I. अथवा भवितव्यता खलु बलीयसी । Ibid. VI. निमित्तसव्यपेक्षः– व्यपेक्षया सहितः सव्यपेक्षः । निमित्ते निमित्तेन वा सव्यपेक्षः । बाह्योपाधिसापेक्षः or बाह्यहेत्वपेक्षः–Depending on external circumstance or motive and not on the inward call of the heart. Note the use of two च s. to denote inconsistency. विप्रतिषिद्धं–Opposed, contradictory. He means that there is an inherent contradiction in the very idea of Love, a quality of the heart or the soul within, hanging on outward circumstances, causes or motives–we have here Bhavabhūti's philosophy of Love, which to him is an ennobling sentiment, almost divine.

I. 24 आन्तरः कोऽपि हेतुः– 'Some inward mysterious (आन्तरः) cause'; what it is exactly and how it works, cannot be described. पदार्थान् व्यतिषजति:–Brings or draws the (two objects) together, binds them to-gether. He means that the two hearts are attracted and enamoured of each other, by some inner force which indeed is inscrutable ! न खलु......श्रयन्ते–Affections or attachments do not depend on outward circumstances. True love has its origin in far deeper and subtler forces of the soul and not in the outward agreeable physical charms which are but momentary. In an attachment, therefore, where only the pleasing exterior predominates love comes to naught and ends in despair; nay, it is not Love at all, but a fleeting fancy, mere passion, or 'mental infatuation' (चेतोविकृति–कुमा० III. 69.) as Kālidāsa put it. For similar views of the Poet cf. अद्वैतं सुखदुःखयोरनुगुणं सर्वास्ववस्थासु यद् । विश्रामो हृदयस्य यत्र जरसा यस्मिन्नहार्यो रसः । कालेनावरणात्ययात् परिणते यत्स्नेहसारे स्थितं । भद्रं तस्य सुमानुषस्य कथमप्येकं हि तत्प्राप्यते ॥ उत्तर० I. 39. पतङ्गस्य:–Of the sun. पुण्डरीक–A lotus-flower, especially a white lotus. हिमरश्मि:–The same as हिमांशु is the 'Moon having cool rays.' चन्द्रकान्तः–The moonstone, supposed to ooze when in contact with the moon's rays. द्रवति–melts, oozes– त्वत्संरोधापगमविशदैश्चन्द्रपादैर्निशीथे । व्यालुम्पन्ति (अंगग्लानिं) स्फुटजललवस्यन्दिनश्चन्द्रकान्ताः ॥ मेघ० II. 6. For his theory of inward attraction, he gives these two as illustrations drawn from the world of inanimate objects. What of human beings, when the Law operates even on inanimate objects !

I. 25. Construe :—अथ तस्याः तदा अन्यो...चतुरेण सखीजनेन मां सप्रत्यभिज्ञं इव अवलोक्य सः अयं ' इति स्मितः...धुराः कटाक्षाः मुक्ताः ।

अन्यो...रेण–(By her friends) clever in (reading) the feelings of each other. They could easily guess how the two were disposed towards each other. They of course knew Mālatī's fondness for him, and now they saw how he too reacted at his first sight of her. सोऽयं–'It is *he*, the same young man who was the object of Mālatī's special attentions'. सभ्रूविलासं ईरयित्वा–Saying this with a graceful movement of their eye-brows. The causal of ईर् 'to go' has the sense of 'Speaking or uttering', generally with the prep. उद्. Cf. उदीरयामासुरिवोन्मदानामालोकशब्दं वयसां विरावैः । रघु० II. सप्रत्यभिज्ञं इव–'As if with recognition of me. It appeared from their looks that I was not a stranger to them. There was not अभिज्ञा 'cognition or knowledge for the first time' but प्रत्यभिज्ञा, that is 'recognition or knowledge of an object already congnised or known'. स्मित...मधुराः–स्मितस्य सुधया मधुराः–Sweet (glances) because of the nectar of smiles. उत्ताल...वलीकं–This and the following one are adverbial compounds going with परिवृत्य–उत्तालाः करकमलानां तालिकाः, ताभिः तरला वलयावल्यः यस्मिन् कर्मणि यथा तथा (परिवृत्य)–In a manner in which the rows of their bracelets dangled in their loud (उत्ताल) clappings (तालिका) of lotus–like hands. उत्त्रस्त...मुखरं–उत्त्रस्तानां मत्तानां च कलहंसानां विभ्रमः तद्वत् अभिरामं चरण-संचरणं, तेन झणझणायमानानां मञ्जीराणां मञ्जु रसितं, तेन अनुविद्धः मेखलाकलापगतानां कलकिङ्किणीनां रणत्कारः, तेन मुखरं यथा स्यात् तथा–Resounding with the chiming sound of the tinkling(कल) small bells on their girdles, mingled (अनुविद्ध) with the sweet sound, (रसित) of the anklets jingling in their foot-steps charming like the graceful movement (विभ्रम) of the frightened (उत्त्रस्त) intoxicated swans ; झणझणायमान–' Producing a jingling sound ; ' the form is a Present Part. from an onomatopoetic root (झणझणायते) which imitates the actual sound. मञ्जीरः–नूपुरः–An anklet. मञ्जु–Sweet, agreeable. किङ्किणी–क्षुद्रघण्टिका–A small bell. मेखलाकलापः–A girdle-zone. भर्तृदारिका–A mode of address by which a princess or a girl of high rank is addressed by her servants. दिष्ट्या वर्धामहे–

' We prosper in our good luck, we deserve to be congratulated. ' दिष्टिः–good luck. V. L. दिष्ट्या वर्धसे–' You are lucky, we congratulate you '. कोऽपि कस्यापि–some one (माधव) belonging to some one, (मालती). Note the clever playful manner in which they show Mādhava to Mālatī, as one would say in Marathi, in a similar situation, ' इथ कुणाचं कुणीतरी आहे'. V. L. कोऽपि कस्या अपि वल्लभस्तिष्ठति, where the sense is made too plain. अङ्गुली...विलसित–With a graceful movement of their petal-like (दल) fingers. Cf. एष वातेरितपल्लवाङ्गुलीभिः त्वरयतीव मां केसरवृक्षकः । शा॰ I, where the tender leaves of the tree serve as the उपमान for the fingers. आख्यातवत्यः–Told about me ; pointed at me. हन्त–An exclamation of joy. प्रागनुरागस्य–Of love pre-conceived or already entertained. उद्भेदः–Out-burst, exhibition, manifestation. सरस...बन्धिनी–सरसः रमणीयश्च अनुबन्धः विद्यते यस्याः सा–Having a lively delightful theme. अनुबन्धः–' What follows, the contents, the topic'.

I. 26. Construe :—अत्रान्तरे उत्पलाक्ष्याः तद् वाग्वि...चित्र्यं उल्ल...भ्रमं भूरि...कारं अपास्तधैर्यं विजयि किमपि मान्मथं आचार्यकं आविरासीत् । Mādhava describes, how after he was shown to her, she displayed, although involuntarily, those various amorous gestures and movements that come to a girl instinctively under the influence of love. वा...चित्र्यं–वाचः विभवाद् अतिवृत्तं वैचित्र्यं यस्य तद्–whose wonderful variety transcends or excels the power of speech. वैचित्र्यं–charming variety, strikingness to be observed in her glance, gait or other bodily movements. All these, he says, are beyond his power of description in words. उल्लसितविभ्रमं–In which was uppermost a great perturbation or mental confusion. विभ्रम refers to ' the peculiar flurry of the mind under the influence of love and in the presence of the lover. Cf. यच्चित्तवृत्तेरनवस्थितत्वं शृङ्गारजो विभ्रम उच्यतेऽसौ । भेदास्त्रयस्तस्य मदानुबन्धकार्कश्यसंज्ञाः कथिता विदग्धैः ॥ Com. उत्पलाक्षी–उत्पले इव अक्षिणी यस्याः सा—Whose eyes were like lotuses. V. L. आयताक्ष्याः–the broad-eyed one. भूरि...विकारं–भूरि प्रचुरः सात्त्विकविकारः यत्र तत्– In which was betrayed a variety of physical reactions (विकार) caused by the dominant internal feeling (सत्त्व) of love. It is supposed that love in its intensity produces various effects on the body, such as perspiration, numbness, horripila-

tion, change in voice, tremor, pallor, tears and swoon. Cf. सत्त्वोत्कटे मनसि ये प्रभवन्ति भावाः । ते सात्त्विका निगदिताः कविभिः पुराणैः ॥ ते च- स्वेदः स्तम्भोऽथ रोमाञ्चः स्वरभङ्गोऽथ वेपथुः । वैवर्ण्यमश्रु प्रलय इत्यष्टौ सात्त्विका मताः ॥ अपास्तधैर्य-अपास्तं धैर्यं येन तद्-Which threw away all her firmness of mind. विजयि-triumphant, conquering. मान्मथं आचार्यकं-The lessons taught by Love, the supreme teacher (आचार्य). आचार्यक is explained as आचार्यस्य कर्म, acc. to पा. सू. योपधाद्गुरूपोत्तमाद्वुञ् । V. 1. 132. Cf. मन्मथ एव हि कुमारिजनस्यात्यन्तापरिचिततत्वादात्मिको दयितमानविविधविलासशिक्षायामाचार्यः । तस्याचार्यकं विविधशृङ्गारचेष्टाशिक्षाप्रावीण्यम् । Com. किमपि-अनिर्वचनीयं-Which cannot be explained. आविः आसीत्-प्रकटीभूतं-Was manifest. The verse describes what is technically called the विलास of the नायिका. Cf. इह श्लोके विलास उक्तः । यदाह । दयितावलोकनादौ विशेषोऽङ्गक्रियासु यः । शृङ्गारचेष्टासहितो विलासः समुदीरितः ॥ Com.

I. 27. And now he describes her varied glances with which she looked at him–glances which, as he says in the next verse (I. 28), quite unnerved him and captivated his heart. अहं विविधं आलोकितानां पात्रं अभूवम्-I became an object or a target of her looks (आलोकितानां) in a variety of ways (विविधं). The glances are विविध or varied, the target being the same, like the arrows falling on it from different sides or angles. स्तिमितविकसितानां-Steady and expanded. " When they fell on me, they got fixed and steady, and then expanded to observe me fully as it were. " उन्मीलनान्तरमेव पुरोवर्तिनि मयि निपत्य दर्शनलाभेन तत्रैवविषये निश्चलानाम् । ततो विकसितानां विषयगताशेषविषयग्राहिणाम् । विकासितदृष्टिविकारो यथा- ' विकासितं यद्विषये विशेषमवगाहते ' इति । Com. उल्ल ... लतानां-विषयास्वादजन्मानन्दभावनया उल्लसन्ती किंचिद् उच्छ्वसन्ती भ्रूः लतेव येषु तेषाम् । with the creeperlike eye-brows up-turned. Such a glance is indicative of rapture at the side of the lover, and is technically called कान्तादृष्टि, defined thus:—हर्षप्रसादजनिता कान्तात्यर्थं समन्मथा । सभ्रूक्षेपकटाक्षा च शृङ्गारे दृष्टिरिष्यते । मसृणमुकुलितानां-मसृणानां अनुरागपेशलानां ततः सुखपारवश्यान्मुकुलितानां अनुन्मीलितानाम् - Glistening or sparkling (with love's lustre), and half-closed (in the relish of delight). It can also be understood in the sense of 'softly closed'. Cf.

सुखभावनया मसृणं मन्दं यथा भवति तथा मुकुलितानाम्। एतेन दर्शनजनितानन्दसंपत्पर्यवसानं सूचितम्। Com. अनेन विकूणिताख्यदृग्विकारः सूचितः। 'भागत्रयस्य संकोचो विकासस्त्वपरस्य च। यस्या दृष्टेर्विलक्षेण तद्विकूणितमुच्यते। प्रान्त...भाजाम्-पुनर्दर्शनस्पृहया प्रांते अपाङ्गप्रदेशे विस्तारभाजां विसृत्वराणां सम्यगाश्लिष्टविषयाणाम्–Stretched at the corners (to view him once again). प्रति...पाते-प्रतिनयनस्य तदवलोकनाय प्रहितस्य मन्नेत्रस्य निपाते आभिमुख्येन युगपदुपस्थाने–' At my gaze, i. e. when I looked into her eyes.' किंचिदाकुञ्चितानाम्–' slightly contracted', they were half-averted from my gaze because of bashfulness, without leaving the object completely. लज्जया दर्शनोत्सुकतया च किंचिद्...मुद्रितानाम्। 'अपाङ्गभागसंकोचो यत्र तत्कुञ्चितं भवेत्। Com.

I. 28. अलस...मन्दैः— (By her side-glances) which were slow (अलस), turned (वलित), pretty, full of love (स्निग्ध), steady (निष्पन्द) and dull (मन्द). Cf. लज्जयालसैर्मन्दैः। कौतुकेन वलितैश्चलितैः। अथ मुकुलनेन मुग्धैः रम्यैः। प्रीत्या स्निग्धैः रूपदर्शनाद्भुतचिन्ताभ्यां निष्पन्दैरनिमेषैः। पुनः कोऽयं द्रष्टव्य इति विषादान्मन्दैः। Com. अलसवलित can also be taken to mean ' cast slowly ' अलसं मन्दं यथा तथा वलितैः। अधिक...तारैः–तथा प्रथमदर्शनापेक्षया अधुना विशेषदर्शनादाधिकं विकसता अन्तर्विस्मयेन स्मेरा मुग्धा तारा येषां तैः— In which the pupils were dilated prettily through an increasing internal wonder. स्मेर–' Expanded, dilated'. प्रस्फुरत्पक्ष्मतारं यत्तत्स्मेरमिति कथ्यते। Construe the last two lines thus :— अशरणं मे हृदयं पक्ष्मलाक्ष्याः कटाक्षैः अपहृतं अपविद्धं पीतं उन्मूलितं च। अशरणं–न विद्यते शरणं यस्य–Helpless. पक्ष्मलाक्षी–पक्ष्मले अतिसांद्रपक्ष्ममाले अक्षिणी यस्याः सा–With eyes having lovely eye-lashes. कटाक्ष is a ' side-glance '. अपाङ्गे तारविक्षेपः कटाक्ष इति कथ्यते। अपविद्धं–Pierced. पीतम्–Was drunk. उन्मूलितं–Uprooted.

The poet's fancy of the heart being snatched per force, pierced, drunk and uprooted suggests the idea of a cocoanut being plucked, pierced with sharp instruments, drunk and the inside kernel taken off. Cf. विदग्धो यथा कश्चिन्नालिकेरतरोस्तत्फलमपहृत्यायःशूलेनापविध्य सरन्ध्रं कृत्वा तदन्तःसलिलं निपीय तदन्तःसारमुन्मूल्य भक्षयति, एवं कटाक्षा अपि माधवादेव तरोर्मनःफलमपहृत्य गाम्भीर्यधैर्यादिना दृढं प्रथममपविध्य सक्षतं कृत्वा तदन्तर्गतं लज्जाविनयविवेकादिकं क्षतविवरानिर्गतं निपीय

साधताप्यनृतत्वाच्चैतन्यलक्षणं मूलमुन्मूल्याग्रसन्नित्येवं नारिकेरफलसमाधिरुक्ता । Com. Cf. अलसवलितैः प्रेमार्द्रार्द्रैर्मुहुर्मुकुलीकृतैः । क्षणमभिमुखैर्लज्जालोलैर्निमेषपराङ्मुखैः ॥ हृदयनिहितं भावाकूतं वमद्भिरिवेक्षणैः कथय सुकृती कोऽयं मुग्धे त्वयाद्य विलोक्यते ॥ अमरु० 4. सर्वा...गमायाः—Who was appealing to the heart in every way i. e. in her every movement and gesture. सर्वैः आकारैः अवयवसंस्थानदृग्विलासाङ्गवलनादिभिः । Every thing of hers was so pleasing. संभा...संधिना–' By her motive (अभिसंधि) which clearly implied her intense passion (for me)'. He means that her glances, her gestures, in fact her everything clearly indicated what her motive was, or what they were driving at, and this plainly suggested that behind it all there was burning within a great passion for him. अभिसंधिः–Motive, aim, purpose. विधेयीकृतः–Subjugated, enthralled. पारिप्लवत्वं–धैर्यभ्रंशं–Excitement, perturbation. निह्नोतुकामः–निह्नोतुं कामः यस्य सः–Who has a desire to conceal. प्राक्प्रस्तुत–Already begun. बकुलदामन्–A garland of Bakula flowers. यथा कथंचित्–'Somehow, with great difficulty (as my heart was elsewhere)'. अवशेषः–The remaining portion. मिलित...परिवारा–मिलितः वेत्रशस्त्रपाणिः वर्षवरप्रायः पुरुषपरिवारः यस्याः सा–Whose male retinue, chiefly consisting of eunuchs armed with staves and weapons had collected (round her). वर्षवरः–A eunuch, an attendant on the women's apartments. Men for these responsible duties were always recruited from the class of eunuchs, pigmies or ugly and fiercelooking men of wild tribes. गजवधूः–' A female elephant ', indicates Mālatī's high social status. हस्तिनीसमारोहणादिना महावंशजत्वेन मालत्या उत्तमस्त्रीत्वं सूचितम् ।

I. 29. Construe:—तया पक्ष्मलाक्ष्या यान्त्या मुहुः वलित–कन्धरं आवृत्त...निभं आननं वहन्त्या मम हृदये अमृतेन विषेण च दिग्धः कटाक्षः गाढं निखातः इव । As she went away, she turnd round her lovely face and threw a piercing side-glance at him. He fancies it was smeared both with nectar and venom since although pleasing it cut him to the quick ! मुहुः वलितकन्धरं–वलिता कन्धरा यस्य तद्–परिवर्तितग्रीवम्–With its neck turned round frequently (मुहुः). आवृ...निभं–आवृत्तवृन्तं आवर्जित–नालं यत् शतपत्रं ततो निरतिशया भा यस्य तद्–Like (निभ) a lotus on its stem (वृन्त), twisted round (आवृत्त). दिग्धः–Smeared, anointed. अमृतेन च विषेण च–With nectar because it has given

me a new life, as it were, and yet because of the poignant agonies which I feel, it appears, it was smeared with poison too. Cf. पतनसमये निरतिशयानन्दजनकत्वादिदानीमपि जीवनहेतुत्वाच्चामृतेन दिग्धः। दुर्विषहविप्रयोगवेदनाहेतुत्वाच्च विषेण दिग्ध इति द्रष्टव्यम्। गाढं निखातः–Has been planted deep (into the heart). The idea of an arrow driven deep into the target is underlying in the fancy. Cf. मन्मथो धन्वी तामेव धनुर्लतामाधाय तत्कटाक्षमेव नाराचं मन्मनसि लक्ष्ये कदाचिदप्यनुद्धरणीयं निखातवानिति समाधिः। ततः प्रभृतिः–Since then.

I. 30. Construe:—यः (विकारः) परि...तीतः सक...षयः, यः पुनः अस्मिन् जन्मनि अनुभवपथं न गतवान् (सः) कोऽपि विकारः विवेकप्रध्वंसात् उप...गहनः अन्तः जडयति च तापं च कुरुते। कोऽपि विकारः–Some sort of an internal affection; some mental trouble. परिच्छेदातीतः–परिच्छेदं अतीतः–Which transcends or is beyond exact definition. इयानेतावानित्यवधारणात्मकं ज्ञानं परिच्छेदः। तदतीतः तदविषयः। सक...षयः–Which cannot be the theme for proper expression; any amount of words would fail to describe it. अविषय–Lit. beyond the range of, not the proper object of. अस्मिन्..गतवान्–Which was never, in this life of mine, experienced by me. विवेकप्रध्वंसात्–After shattering my judgment or power of reasoning. उप...गहनः–उपचितः प्रवृद्धः यो महामोहः दृढो भ्रमः तेन गहनः विषमः—'Intensified or deepened on account of increased (उपचित) infatuation'. Infatuation too is occasioned by loss of judgment. This is the stage of उन्माद defined thus:—उन्मादो विरहोत्थो य अतस्मिंस्तद्ग्रहाग्रहः। सर्वावस्थासु सर्वत्र सर्वथा सर्वदा मनः॥ तद्गतं तत्कथाह्लादि प्रद्वेष्टीष्टानपीतरान्। दीर्घं मुहुर्निःश्वसिति तिष्ठत्यनिमिषेक्षणः॥ विहारकाले रुदति क्रन्दति ध्यायति क्षणम्। ग्लायति स्पन्दते स्वस्मिन् हसति स्तौति मुह्यति। इत्यमुन्मादजा भावा कथिता नाट्यकोविदैः॥. अन्तः जडयति च तापं च कुरुते–'Both benumbs and burns or torments me at the same time; stupefies and afflicts me.' There is thus जाड्य or numbness of spirits as also the feverish heat caused by Love. A feeling of inertia, dullness or stiffness is what is meant by जाड्य, and the Com. cites the following to explain it:-जाड्यमप्रतिपत्तिः स्यात् सर्वकार्येषु सर्वदा। इष्टानिष्टं न जानाति सुखदुःखं न वेत्ति च। प्रश्नं न किंचित् ब्रूते न शृणोति न पश्यति। हाहेति भाषणाकाण्डहुंकारशिथिलाङ्गता। कार्श्यवैवर्ण्यनिश्वासस्तम्भ-स्पर्शानभिज्ञता। एते जाड्यभवा भावा मीनकेतनमानिताः॥ ताप or संज्वर also is a feeling of burning within; 'अविषह्यो मनस्तापः संज्वरः परिकीर्तितः। येनाङ्गा-

रनद्दीमध्ये विलुठन्निव भाव्यते ' ॥ Note the विरोध, (this verse being given as an illustration of विरोधालंकार by मम्मट) between जडयति, which by डलयोः सावर्ण्यम् would be जलयति, signifying the cooling or freezing effects of water, and तापं कुरुते which implies the fire-effects ; but the depth of Mādhava's love and the consequent anxiety render both consistent. ' Bhand. Cf. जाड्यमतिशीतलद्रव्यसंश्लेषात् स्तब्धत्वम् । तेन जडयति । ... तापं च तनुत इत्युक्ते विरोधप्रतीतिः । शैत्यस्वभावस्य तापहेतुताविरोधात् । Com. अत्र जाड्यतापयोर्विरोधः । औत्सुक्यात्तद्भावः । का० प्र० टीका.

I. 31. The same effects of stupefaction and affliction are being described in this verse also. परिच्छेदव्यक्तिः-निर्णयाभिव्यक्तिः, परिच्छेदेन ' घटोऽयं पटोऽयमित्यवधारणात्मकेन सम्यगनुभवेन कृता व्यक्तिः-Clear or definite perception. पुरःस्थ- ' Standing in front; under my very eyes. ' अभ्यस्ते-वारंवारं अनुभूते-Cognised often, known already, familiar. अत... विरसं-तथा भावः परमार्थभावः ' The true or real condition '. न तथाभावः अतथाभावः-Unreal or incorrect condition. तेन विरसं विपर्यस्तं (स्मरणं)-Disappointing because of its unreality or incorrectness. The memory too has failed, since what he recollects has either no existence or far from being correct. संतापच्छेदः-Cutting i. e. removal of heat. हिमसरसि-In a cooling pond or lake. निष्ठाशून्यं-निर्वहणेन शून्यम् । कंचिदर्थमनुसंधातुमुपक्रम्य मध्य एव तस्यात्यन्तविस्मरणात् प्रक्रान्तनिर्वहासमर्थम् । Deprived of fixity or steadiness in its attention on any particular object, because ' there is nothing that engages or interests it and thus it rambles. ' किमपि आलिखति-'Draws vague lines. ' ' A person whose mind is busy in the contemplation of something not present, has often his fingers or toes mechanically engaged in drawing lines. The external activity shadows forth the real internal activity. ' Cf. लिखन्नास्ते भूमिं बहिरवनतः प्राणदयितः । अमरु० 2. also cf. पुरस्तन्व्या गोत्रस्खलनचकितोऽहं नतमुखः । प्रवृत्तो वैलक्ष्यात् किमपि लिखितुं दैवहतकः । स्फुटो रेखान्यासः कथमपि स तादृक् परिणतो । गता येन व्यक्तिं पुनरवयवैः सैव तरुणी ॥ अमरु० 51. अभिष्वङ्गः-Attachment, affection. किं निषेधयामि- ' Shall I forbid or denounce ? '

I. 32. मा मूमुहत्-The Aorist form अमूमुहत् (from मुह् causal) has lost its augment अ, because of the particle मा. ' Should not infatuate or make mad. ' अनन्यजन्मा-स्वचित्तैकयोनिः-न अन्यस्मात् जन्म यस्य सः- 'Born of no other, self-born, an epithet of the god of Love. मली...

घना-मलीमसेन विकारेण घना छन्ना-Clouded by an evil or dark passion. मलीमस् means 'dirty, sinful.' Cf. पथः श्रुतेर्दर्शयितार ईश्वरा **मलीमसा**-माददते न पद्धतिम्। रघु० III. 46. निरर्थकं-निर्गतः अर्थः यस्य तद्-Useless, purposeless, vain. जृम्भितगुणः-who has far advanced in his activity, who has fully manifested his might. विजृम्भमाणगुणा विरहिजनप्राणहारिणी ज्या यस्य। Com. takes this in this additional sense-जृम्भितः वलयितः गुणः ज्या यस्य सः-who has bent the bow-string (to strike the arrow). नव-यौवनं च-And fresh or budding youth, (which is prone to lose sight of the consequences). Com. understands जृम्भितगुण with reference to नवयौवन also. It is not necessary, however, since 'budding youth is quite enough along with the love that has deeply operated to render dissuasion useless.' Bh. Compare the remarks of कपिञ्जल in a similar situation with reference to his friend पुण्डरीक. अतिभूमिमयं गतो न शक्यते निवर्तयितुम्। इदानीं निरर्थकाः खलूपदेशाः। काद० I.

अन्वयः—Family. सखीकदम्बकात्- From the group (कदम्बक) of her friends. वारयोषिद्—A courtezan. It sounds rather strange that a courtezan although her foster-sister, was with her as her *friend* who enjoyed her utmost confidence ! नेदीयसी-Feminine form of the comparative of अन्तिक near ! कुसुम-व्याजेन...'Under the pretext (व्याज) of the flower-garland, making it as an excuse to speak to me'. महाभाग, सुश्लिष्टगुणतया etc. The speech that follows has a double meaning. Apparently it describes the garland and the skill with which it has been woven ; but indirectly it is intended to convey to Mādhava the suggestion of Mālatī's fondness for him and the happy prospect of their union. सुश्लिष्टगुणतया-सुलग्नसूत्रत्वेन—(i) By the fact that the thread runs smoothly or evenly through the flowers ; (ii) By the virtues of the two, so befitting (सुश्लिष्ट) each other. एष वः सुमनसां संनिवेशः—(i) This your arrangement or adjustment of the flowers (सुमनस). (ii) This blending together i. e. Union of you two, having noble minds (शोभनं मनः येषां). कुतूहलिनी- (i) Full of curiosity ; (ii) full of eagerness for you.' कुसुमेषु व्यापारः—(i) The skilful (action of) weaving the flowers (कुसुमेषु) ; (ii) The working of Love. the flower-arrowed one (कुसुमेषु). तस्यां अभिनवः विचित्रः—(i) To her

(this weaving of flowers is)–full of novelty and wonder ; (ii) (Love's working is) to her quite new and strange. अभिनवोऽभूतपूर्वः । विचित्रः विविधविकारकारित्वेनाश्चर्यजनको वा । V. L. तस्याः अभिनवः etc. 'wonderful and varied are her dealings with flowers.' 'कृतार्थता Fruitfulness. वैदग्ध्यस्य Of the skill, both of Mādhava and the creator. फलतु–Bear fruit, be rewarded. निर्माणरमणीयता—The charm of creation (of the garland and of the two). विधातुः–Of the creator (of माधव and मालती, as also of the garland). सरसः— (i) while still fresh, (अम्लान एव) ; (ii) full of the sentiment (रस) of love. कण्ठा...र्घता—(i) The high value (महार्घता) of resting on the neck of मालती ; (ii) The precious reward of embracing her (with his arms) round her neck. Cf. चंद्रापीड's speech—देवि, जानामि कामरतिं निमित्तीकृत्य प्रवृत्तो ऽयमविचलसंतापतन्त्रो व्याधिः । ..इच्छामि देहदानेनापि स्वस्थामत्रभवतीं कर्तुम् । उत्कम्पिनीमनुकम्पमानस्य कुसुमेषु पीडया पतितामवेक्षमाणस्य पततीव मे हृदयम् । अनङ्गदे तनुभुवे न भुजलते । काद० I. वैदग्ध्यम्–The cleverness of speech, what he has already said before (वाचि विदग्धता च I. 4.). मदनुयुक्ता–Questioned by me. प्रसूतिः–Offspring, issue, daughter. प्रसादभूमि–The object of her favours. दिष्ट्या विलसितम्–How fortunate, the flower-armed god himself has acted or played (successfully in this case). अपर्याप्तिः बहुमानस्य–'limitless or unbounded is her respectability or honoured status,' because she is the daughter of the minister भूरिवसु, and not an ordinary girl. किंवदन्ती–Rumour. किं वदन्ति अस्यां सा । अनुरुध्यमानः–Being pressed or importuned. अभिनिविष्टया दृशा–'With my eyes ardently fixed (on मालती)'. अभिनिवेश means 'uncontrollable deep attachment.' बलीयान् खलु मे अभिनिवेशः । शा० III. विहस्तता–Distraction, confusion, bewilderment. Cf. गमापरित्राणविहस्तयोधं सेनानिवेशं तुमुलं चकार । रघु० V. 49. विषम...मेव–विषमं विरचितः एकभागस्य अन्तः यस्याः ता–'just as it was unevenly woven at the end of one of its parts.' The *irregular* weaving was being more appreciated because love for मालती was the distracting factor at the bottom. बहु मन्यमाना–Admiring, thinking highly of. यात्राभङ्गप्रचालित-Moved away at the end (Lit. break) of the fair. विघटिता-Disjoined, separated. सुश्लिष्टं–is easily explanable, fits well. प्राक् प्रवृद्धः–Already grown deep or intense. त्वन्निबन्धनः– त्वन्निमित्तकः– You (alone) being its object or cause (निमित्त). महाभागधेयाः कुमार्यः– Girls of high fortune or noble birth. अन्यत्र आसक्तचेतसः भूत्वा

अपरत्र न चक्षूरागिण्य:-Having already fixed their hearts on one, they do not love to derive pleasure for the eyes by looking at another. Heart's love for one and the gratification of eyes by the handsome looks of another is never the case with girls like Mālatī. She must have seen you before and therefore loves you. The Com. quotes the following in this connection. कुलीना गुणवत्यश्च कुमार्यो भाग्यभूषणाः। ईदृशास्त्वयशोदोषभाजनं नैव जातुचित् ॥ यद्यन्यासक्तचित्ता सा न चक्षुस्त्वयि पातयेत्। मनोऽन्यत्र दृगन्यत्र चेटीनां नोत्तमस्त्रियाः ॥ also compare अन्यं मनुष्यं हृदयेन कृत्वा। अन्यं ततो दृष्टिभिराह्वयन्ति। अन्यत्र मुञ्चन्ति मदप्रसेकं। अन्यं शरीरेण च कामयन्ते। मृच्छ० IV. 16.

I. 33. Makaranda mentions some incidents that would lead one to infer Mālatī's love for his friend.

Construe :—तस्याः सखीनां अन्यो...दृशां कस्यापि कोऽपीति निवेदितं धात्रेयिकायाः चतुरं च वचः त्वयि प्राग...चिह्नम् (स्त) । अन्यो...दृशाम्-स एवायमिति निर्धारयितुं परस्परमुखावलोकनेन संमिश्रदृष्टीनाम्-Exchanging (Lit. mingling) their glances with one another (to signify that it is the same young man who has caught their friend's (fancy). निवेदितं-Telling the words they spoke. इदं च-to be construed with प्रागनुरागचिह्नम्- And this too i. e. the picture is an index or proof (चिह्न) of her pre-conceived love. The picture has been drawn even before she came to the Temple of love for the festival. प्रसन्नप्राय:-Almost plain or clear (प्रसन्न); almost true.-माध ...जनं-The motive or the purpose (प्रयोजन) which Mālatī has at heart in drawing Mādhava's portrait. सर्वथा समाश्वसिहि-" Take heart by all means (सर्वथा). Looked at from all aspects, there is every reason to hope for the best, since all these indications definitely point to one fact that she loves you wholeheartedly, and therefore the union *is* possble".

I. 34. Construe :—या भवतः नयनयोः कौमुदी तस्याः सुजन्मा भवान् अपि मनो... बन्धुः । यस्मिन् (संगमे) विधिश्च मदनश्च कृताभियोगः तत्संगमं प्रति हे, सखे संशयः नास्ति । नयनयोः कौमुदी- The moon-light of the eyes. Cf. अथेप्सितं भर्तुरुपस्थितोदयं सखीजनोद्वीक्षणकौमुदीमुखम् । रघु० III. 1. मनो... बन्धुः-मनोरथबन्धस्य बन्धुः-A friend (बन्धु) of her desires cherished (बन्ध) by her, a friend who would satisfy her desire. A dear

friend to build hopes on. विधिश्च मदनश्च–Both Fate and Love actively work in favour of this union. कृताभियोग:–One who works or puts in effort (अभियोग). द्रष्टव्यस्वरूपा–Whose form is worth seeing द्रष्टव्यं स्वरूपं यस्याः सा । चित्रवर्तिका–a painting-brush.

I. 35. Mādhava while attempting the portrait of Mālatī, is handicapped by the tears gushing forth in his eyes, by the stiffness of his limbs and by the quivering and perspiring fingers–all due to love. बाष्पपूर:–The gushing flood of tears. दृशोरुद्गमं निरयति–Blocks the vision, obstructs the function (उद्गम) of the eyes. उद्गम means प्रचार or 'functioning.' V. L. दृशावुद्गत: 'the coming flood of tears obstructs the eyes'. तत्सं...जडिम–तस्याः संकल्पेन उपहितः प्राप्तः जडिमा यस्य तद् (गात्रं)– In which has been en-gendered languor or dullness by fancies about her. स्तम्भमभ्येति– Becomes stiff or motionless. जाड्यस्तम्भौ यथा–क्रियास्वपाटवं जाड्यं चिन्तोत्कण्ठाभयादिभिः । स्तम्भश्चेष्टाप्रतीघातो भयरागामयादिभिः ॥ Com. सद्यः स्विद्यन्–सद्यः तदुपस्मृतिक्षणे एव स्विद्यन्– Perspiring immediately. अवि...लीक:– अविरतोत्कम्पेन लोलाः चञ्चलाः अङ्गुलयः यस्य सः (पाणिः)–Whose fingers become unsteady (लोल) by unceasing tremor. लेखाविधिषु–In the activities of painting. नितरां वर्तते–Is greatly (unsteady). नितरां–adv. 'exceedingly' very much. These ideas are common enough, especially with Kālidāsa. Cf. स्विन्नाङ्गुलिविनिवेशः रेखाप्रान्तेषु दृश्यते मलिनः । अश्रु च कपोलपतितं दृश्यमिदं वर्तिकोच्छ्वासात् ॥ शा॰ VI. 15. न च सुवदनामालेख्येऽपि प्रियामसमाप्य तां । मम नयनयोरुद्बाष्पत्वं सखे न भविष्यति ॥ विक्र॰ II. 10. त्वामालिख्य प्रणयकुपितां धातुरागैःशिलायां...अस्रैस्तावन्मुहुरुपचितैर्दृष्टिरालुप्यते मे...॥ मेघ॰ II. 38. व्यवसित:–Employed, engaged.

I. 36. A love-poem has been written by Mādhava at the bottom of the picture–a poem that describes the glorious day in his life when he beheld Mālatī for the first time. नवेन्दुकलादय:–Objects like the new or the crescent moon. प्रकृतिमधुरा:–Sweet or charming by nature. मनः मदयन्ति— Which fill the mind with rapture, make it mad with joy. विलोचनचन्द्रिका–The moon-light of the eyes. नयनविषयं याता– Fell on my eyes, lit. came within the range of the eyes. जन्मनि...त्सव:– That in my life was the one occasion of the great-

est joy (महोत्सवः) ‘ This stanza has been quoted in the काव्यप्रकाश as containing the fault of ‘ self-contradiction ’ (व्याघात). Moonlight and such other things are of little worth to माधव, and still he speaks of मालती as ‘विलोचनचांद्रिका. ’ अत्रेन्दुकलादयो यं प्रत्यप्रशस्तप्रायाः स एव चन्द्रिकात्वमुत्कर्षार्थमारोपयतीति व्याहतत्वम् ।’ Bh.

कलहंसक, पदानुसारेण etc. V. L. कलहंसक, चोर चोर पदानु etc. य एव... मालत्याः–य एव यन्निमित्तं च मालत्या लिखितो माधवस्तेनैव तदर्थमेवोत्कण्ठाविनोदार्थमेव मालती च लिखिता । For the same reason (i. e. for diversion) by Mādhava also has the picture of मालती been drawn, for which reason she had portrayed him before. दर्शितफलं–दर्शितं फलं येन यस्य वा–Has shown its fruit, that being mutual love ending in the union of both. ईदृशयुवद्वयनिर्माणं विधातुः शिल्पकौशल अनयोरन्योन्यानुरागप्रकर्षेण दर्शितफलं जातम् । परिणयरूपा परिणतिरनेनैतः परमवशिष्टा । Com. अत्र वस्तुनि–In this matter (of the portrait). मदनस्य सुचरितं–अन्योन्याकृतिनिर्माणहेतु-परस्परानुरागलक्षणं–This good work of the God of Love viz. the portraits drawn by each other indicative of mutual love. प्राप्तावसरं –प्राप्तः अवसरः यस्य तद्–Whose occasion has come, proper or fit for the occasion. खरतरकिरणः–Having very fierce rays. सहस्रदीधितिः–The thousand-rayed god, the Sun. सम्त्याय.–An obscure word meaning ‘House, abode’. संस्त्याय. संनिवेशे च संघातेऽपि च दृश्यते । मेदिनी.

I. 37. The effect of the Sun's heat on the cheeks painted with saffron is being described. Construe:–मुग्धाक्ष्याः कपोलकुङ्कुमानि परिजनवारसुन्दरीणां तत्प्रात...वैदग्ध्यं घर्मा...वर्तनैः इदानीं जहति । कपोलकुङ्कुमानि–The paintings in saffron on the cheeks (of मालती). घर्मा...वर्तनैः–घर्माम्भसः स्वेदजलस्य विसरः बिन्दुसमूहः तस्य विवर्तनैः प्रसरणैः–By the rolling down (विवर्तन) of the streams (विसर) of the water of perspiration (घर्म). परि... सुन्दरीणां (वैदग्ध्यं)–of the female courtezan attendants. तत्प्रा... दग्ध्यं–जहति–तत् तदा मया दृष्टं प्रातःकाले विहिता विचित्रा या चमत्कारकारिणी पत्रलेखा पत्ररचना तत्संबन्धि वैदग्ध्यम्–Loses i. e. wipes away without leaving any trace, that skill with which the creeper-like paintings were drawn (by the female attendants) in the morning. Women in ancient days used to decorate their persons, chiefly the bosom and the cheeks with creeper-like lines in saffron or other such cosmetics like musk, sandal juice etc. called techincally पत्राली or

पत्रावली or पत्रभंग. Cf. कपोले पत्राली करतलनिरोधेन मृदिता । अमरु० 81. कस्तूरीवरपत्रभङ्गनिकरो मृष्टो न गण्डस्थले । शृ० वि० 7- वैदग्ध्येनोपरचितं स्तनयोर्गा कपोलयोः । उन्मादनं नयनयोर्यत्तत्स्यादनुलेपनम् । Com. The Com. understands these paintings to be on the cheeks of attendant courtezans, and not on those of मालती, who 'being maiden, was not expected to have this bodily decoration !' मालत्याः कन्यात्वेन पत्रावल्यभावात् परिजन...सुंदरीणा' इत्युक्तम् । But 'it does not at all look well that Mādhava should be thinking of मालती's attendants instead of मालती herself. Besides the patra-lekhās mentioned seem to have been drawn on the cheeks and not on those parts of the body on which married women are generally represented to have them.' Bh.

I. 38. In his love's fervour, like the यक्ष of the मेघदूत, he requests the wind that has embraced her in his course, to favour him with his touch. उन्मी...बन्धो-उन्मीलद्भिः मुकुलैः करालः दन्तुरः य. कुन्दकोशः ततः प्रश्च्योतन्तो घना. मकरन्दाः तेषां गन्धस्य बन्धो-Associat d with the fragrance of the thick honey-drops dripping (प्रश्च्योतन्तः) from the Kunda bunches, indented or bristling (कराल), with the blooming buds. ईष...चना-ईषत् प्रचले-विलासवशात् किञ्चिच्चञ्चले लोचने यस्याः सा-Having slightly tremulous eyes. विरहे पवनस्य दु सहत्वेन इतस्ततः क्षिप्तनेत्राम् । Com. ईषत् may be taken with आलिङ्गन 'gently embracing.' नताङ्गी-पीवरकुचभरेण विरहग्लान्या वा नतं अङ्गं यस्याः सा-Bent or drooping in body. Cf. स्तोकनम्रा स्तनाभ्याम् । मेघ० II. अङ्गमङ्गम्-Every limb of my body. Cf. वाहि वात यतः कान्ता तां स्पृष्ट्वा मामपि स्पृश । त्वयि मे गात्रसंस्पर्शश्चन्द्रे दृष्टिसमागमे ॥ Com. आलिङ्ग्यन्ते गुणवति मया ते तुषाराद्रिवाताः । पूर्वं स्पृष्टं यदि किल भवेदङ्गमेभिस्तवेति । मेघ० II 40. This is the विलाप condition of the lover, defined thus :— इह दृष्टमिह श्लिष्टमिहागतमिह स्थितम् । इह निर्वृतमत्रैव शयितं चाप्यलंकृतम् ॥ एवमादीनि वाक्यानि विलाप इति कथ्यते ॥...आस्ते क्वचित् क्वचित् शेते क्वचिन्निर्गति नन्दति । इतश्चेतश्च रथ्यायां रौति भ्राम्यति धावति ॥ एवं विलापजा भावा मनोभववशानुगाः ॥

I. 39. Construe :— हन्त एष अनवग्रहः स्मरः अचिरेण वैकृ... रुणः कठोरः कूटपाकलः कलभं इव सुकुमारकायं माधवं कथं अभिहन्ति । अनवग्रहः-अप्रतिबंधः-Irresistible, impetuous. अचिरेण वैकृ...रुणः-विकृतं दोषत्रयं, विकृतसंबन्धि विवर्तः वैकृतविवर्तः उद्रिक्तदोषत्रयपरिणतिरूपः सांनिपातिको ज्वरः, स

चासौ दारुणश्च—'Instantaneously grown intolerable on account of the development of some serious malady.' वैकृत–'Serious illness, distemper, a changed condition or woeful plight caused by the disturbance of bodily humours.' विवर्तः–अन्यथावस्थानं–Change, development. अचिरेण is to be taken with वैकृत...दारुण. कलभः– A young elephant. कठोरः कूटपाकलः–अतितीव्रः हरितवातज्वरः—A fatal or malignant bilious fever; written also as कूटपालक.

I. 40. विवर्तमानां—Moving about in various illusive forms assumed by her. प्रतिभासमात्रशरीरतया स्फुरन्तीम्। The sense attached to विवर्त by भवभूति, is not that of 'illusion,' but of परिणाम, 'a developed or changed form', as curds of milk, or a wave or bubble of water. इतः इतः–Here and there. The Com. explains the significance of each and every word thus :—कदाचित् कर्णान्तिकमागत्य रहस्याख्यानसस्पृहामिव, पर्यायेण पार्श्वद्वये मदीयबाहुसंस्पर्शरोमाञ्चकंचुकितैकपयोधरं निषेदुषीम्, अन्यदा पुरतोऽभिमुखमुपविश्य...प्रौढवनितावन्मामनुनयन्तीम्, क्षणान्तरे पश्चान्मां मन्दसंचारमागत्य मन्नयने पिधाय कराभ्यां 'काहं कथय' इति मां विनोदयन्तीम्, कदाचिदसौ किमन्यां वा निरन्तरं निध्यायति मामेवेति विचारयितुमन्तः प्रविशन्तीम्, तत्र च...वनितान्तरशंकया बहिर्निर्गत्य चेलाञ्चले गृह्यमाणामपि बलादपसरन्तीम्, कदाचिद्योगिनीमिव परिगृह्य बहूनि शरीराणि परितः परिवृत्य मामनेकप्रकारैर्विलासैरानन्दयन्तीम्–इति स्वमनोरथविजृम्भणप्रपञ्चनप्रकारः। Com. उद्बुद्ध...निभं–उद्बुद्धं विकसितं मुग्धं कनकाब्जं सुवर्णपद्मं, तन्निभं (वक्त्रं) like a lovely blooming golden lotus. आस...दृष्टि– आसक्ता च तिर्यगपवर्तिता च दृष्टिर्यस्य यत्र वा—(The face) with its eyes turned round (अपवर्तित) obliquely and fixed on me. Com. takes आसक्त to mean आसक्ति, आसक्तेन आसक्त्या (अपवर्तिता)–Through passion. For the idea in this verse, cf. प्रासादे सा दिशि दिशि च सा पृष्ठतः सा पुरः सा। पर्यङ्के सा पथि पथि च सा तद्वियोगातुरस्य। हंहो चेतः प्रकृतिरपरा नास्ति मे कापि सा सा। सा सा सा सा जगति सकले कोऽयमद्वैतवादः॥ अमरु० 102.

I. 41. परिमाथी–सर्वतो मथनशीलः–Crushing. कोऽपि देहदाहः–केनापि अविदितनिदानः मदनज्वरः–A burning fever which is peculiar; which cannot be diagnosed. प्रसरति–Spreads or rages (through the body). करणानां ग्राहकत्वं–इन्द्रियाणां स्वस्वविषयग्रहणशक्तिः–The power of perception belonging to the senses. प्रमोहः–The stupor. तिरयति–obscures, arrests. रणरणकविवृद्धिं बिभ्रत् (हृदयं)–Subject to or suffering from an

ever-increasing anguish (of love). रणरणकः–Uneasiness or torment caused by love. आवर्तमानं-मदनानलेन क्वाथ्यमानं–'Boiling'; it may also mean 'whirling'. Cf. भ्रमिषु कृतपुटान्तर्मण्डलावृत्ति चक्षुः-प्रचलितचटुलभ्रूताण्डवैर्मण्डयन्त्या । उत्तर॰ III. 19. अन्तःज्वलति–Blazes within. तन्मयत्वं धत्ते:–Becomes full of मालती, is wholly absorbed in her (मालतीतादात्म्यं धत्ते).

The first Act is called बकुलवीथी or 'Bakula wreath', because the garland of Bakula flowers woven by Mādhava plays an important rôle in the development of love between the hero and the heroine. वीथी is also a type of one-act dramas defined thus—नानारससमायुक्ता संधिद्वयविभूषिता । अर्थप्रकृतिभिः पूर्णा स्यादेकाङ्का तु वीथिका ॥ त्रिभिः पात्रैः प्रयोज्येयमुत्तमाधममध्यमैः । कर्तव्या नायिका चात्र शृङ्गारद्वयसंयुता ॥

Act II

The Second Act opens with an Introductory Scene in the धवलगृह mansion of Mālatī, where her two maid-servants are conversing about the incidents of the I Act and their sequel. The day is the same as that of the first Act, within a few hours after they have come back with Mālatī from the garden of the Love's temple.

संगीतशालापरिसरे–In the vicinity (परिसर) or on the premises of the concert-hall. अव...तीया–अवलोकिता द्वितीया यस्याः सा–'With अव॰ as the second,' in her company. मन्त्रयन्ती–Talking, discussing. लव...साप्रतं संप्राप्ता–This gives us an indication of the time of II Act, viz. an hour or two after the incidents of Act I. परावर्तमानामिव–Even as (एव) she was returning, (without giving her rest to do anything else). The Com. reads परापतन्तीम् 'coming in haste,' and adds कृतकार्यत्वेन सत्वरमागमनं भूतधर्मः । उपर्यलिन्दकं–'उपर्यलिन्दकः must be taken to be equivalent to उपरितनः अलिन्दकः–The upper terrace, or the terrace on the upper story ', and that Mālatī did go there is shown by लवङ्गिका's later remark 'अवलोकिते, इत इत एतेन सोपानेनावतराव: । संकथा–Talk, conversation. आत्मानं विनोदयति–Regales or diverts herself, tries to find relief or pleasure to herself. आश्वासः Relief, consolation. सविशेषदर्शनेन–By a closer view (of माधव). प्रभवति:–'Has power or is lord over, is master of.' The root प्र + भू in this sense governs the genitive. निजस्य कन्यकाजनस्य–'Of his own daughter'. Apparently he means that मालती is as much his (king's) daughter as she is his own, and he can therefore dispose of her in the way he likes ; indirectly, however, he suggests that the King's authority in such personal matters would extend only to his own daughters and that he should better keep his hands off his (that is, the minister's) daughter मालती. आमरणं–Till death. हृदयशल्यं–A dart in the heart, a rankle giving poignant pain to the heart ; because it will be a case of unrequited love, as she will never be able to marry Mādhava. भगवतीत्वं–Her nature i. e. her (supernatural) power as a भगवती or

a Buddhist nun leading a spiritual life of penance. असंबद्धमनोरथा–असंबद्धाः मनोरथाः यस्याः सा–Entertaining chimerical wishes, such as can never be fulfilled. प्रवेशकः—An Introductory scene serving the same purpose as the विष्कम्भक, only with this difference that the characters taking part in it are exclusively of an inferior class speaking the Prakrit dialect. It must come between two acts, thus unlike the विष्कम्भक, its existence in the first act is not possible. Cf. तद्वदेवानुदात्तोक्त्या नीचपात्रप्रयोजितः । प्रवेशोऽङ्कद्वयस्यान्तः शेषार्थस्योपसूचकः ॥ दश० I. 118. The present scene tells us that कामन्दकी is informed of these incidents by मकरन्द, that लवङ्गिका returning from the garden with the Bakula wreath is now closetted with मालती, that कामन्दकी will see मालती, in the interests of both माधव and मालती, while a sort of set-back is also anticipated in the King's intervention to secure मालती for his favourite नन्दन. The Main Scene of the Act begins now, with लवङ्गिका narrating what happened after मालती left the Garden. A similar scene we have in the मृच्छकटिक, II Act, where मदनिका has a talk with वसंतसेना on the same theme. Cf. (ततः प्रविशत्यासनस्था सोत्कण्ठा वसन्तसेना मदनिका च ।) वसन्तसेना–हञ्जे, तदो तदो । ततस्ततः । She presupposes an earliar narration of events, viz. her approach to Mādhava and a request made by her for the Bakul garland. एकपार्श्व...बद्धा–Unevenly bound i. e. woven in one part. त्वमेव अपराध्यसि—You alone are at fault (and not he), since you were the cause of his distraction. मुग्ध...लाङ्गः– Having a dark complexion of the body like tender (मुग्ध) grass. विहस्तीकृतः–विगतौ हस्तौ यस्य सः—Lit. whose hands are cut off or overpowered; distracted, confused. आश्वासनशीला–disposed to give encouragement or cheer up the spirits of another ; always optimistic. ननु भणामि etc.–She means that when मालती herself has witnessed with her own eyes how he was gazing at her with eyes of love, she should not be charged with giving her false hopes. मन्द:...भ्रमाभ्यां (लोचनाभ्यां)–मन्दमारुतेन उद्वेल्लत् यत् प्रफुल्लं पुण्डरीकं, तस्य इव विभ्रमः ययोः–Which possess the charm or grace (विभ्रम) of a full-blown lotus moved by a gentle breeze. प्रथमा...स्तृताभ्यां–प्रथमं आरब्धा या बकुलावली, तस्याः विरचनायाः अपदेशः तेन संयमिताभ्यां (अत एव) बलात्कारेण विस्तृताभ्यां—' Which were forcibly

expanded (because) restrained (संयमित) under the pretext of weaving (to a finish) the Bakula garland already begun.' When he had this occupation on hand it would have appeared improper to leave it off unfinished and sit staring at her. His eyes therefore were held down by the garland, and yet when he wanted to look at her, he had per force to dilate them at the corners, that he may both look to the garland and observe her as well. It is a sly glance of Mādhava that is being described by the poet. विजृ . दग्धं– विजृम्भमाणः यः विस्मयः तेन स्तिमितः दीर्घपर्यन्तेषु यः परिवर्तनाविलासः, तेन ताण्डविता या भ्रूलता, तया विडम्बितः अनङ्गशारङ्गस्य विभ्रमः, तेन विदग्धं यथा तथा (अवलोकयन्) – (Looking) cleverly, as his eye-brow imitated the grace of Cupid's bow, being made to dance (ताण्डवित) by the playful movements (of the pupils) upto the long corners dulled through increasing wonder. परिवर्तनाविलासः– V. L. परियंत्रणाविलासः– ' The charm of restraining the corners.' स्तिमितः–निष्पन्दीकृतः– ' Made slow or immovable. ' The pupils of the eyes are rendered immovable through wonder. विडम्बित–Imitated. Cf. अतिष्ठदालीढविशेषशोभिना वपुःप्रकर्षेण विडम्बितेश्वरः । रघु० IV. 52 शारङ्गः– The bow. The eye-brow, especially of a beautiful woman is often compared to the Cupid's bow. Cf. तस्याः शलाकाञ्जननिर्मितेव कान्तिर्भ्रुवोरायतलेखयोर्या । तां वीक्ष्य लीलाचतुरामनङ्गः स्वचापसौन्दर्यमदं मुमोच ।। कुमा० I. 17. भेदाद् भ्रुवोः कुटिलयोरतिलोहिताक्ष्या । भग्नं शरासनमिवातिरुषा स्मरस्य ।। शा० V. 23. प्रत्यक्षीकृतः–Was seen with her own eyes. स्वाभाविक– Natural, in-born. Perhaps such ways of looking are just natural to him ; in that case, says मालती, she is deceived into these false inferences of his love ! मुहूर्तसंनिधायिनः जनस्य–Of a person who is (lucky to be) near him just for a while. विप्रलम्भयितृकाः– Deceiving, misleading. संभावयति – Thinks, conjectures. त्वमपि...नर्तितासि– A fine retort indeed ! She means that the side-looks of माधव were as much *natural* as were the graceful flutterings of मालती ! In both the cases Love was the Inspirer. असङ्गीतकं नर्तिता–'Made to dance without the accompaniment of music'. Dancing did require the aid of music, vocal and instrumental. The graceful movements of Mālatī under the embarrassing eyes of her lover are represen-

ted here as dancing. अन्तरिते-Screened, obscured from view. तस्याः हस्तीकृतम्-न्यासीकृतम्-Were kept with her (that she may show it to him). प्रियनिवेदिका-Communicative of good news. संतापितस्य संतापकारिणः-Himself tormented (by you), and causing you (equal) torment. दुर्लभः...चित्तस्य-दुर्लभः यः मनोरथविशेषः, तेन दुःसहः यः आयासः, तेन दह्यमानं चित्तं यस्य सः-तस्य-Of him whose heart is being consumed by the unbearable torment (आयासः-trouble) of an unattainable desire entertained (at heart). क्षणमात्रनिर्वापकं-Cooling or soothing him just for a moment. हृदयस्य अनासङ्गः-'The indifferent or unconcerned attitude of (my) heart'. She wonders at the sceptical attitude of her mind in refusing to be convinced of Mādhava's love even when these definite indications of his love viz. her picture drawn by him are there! अनासङ्ग is the opposite of चित्तासङ्ग or 'the attachment (आसंग) of the mind', which marks the second stage in the progress of love, and follows नयनप्रीति, or a feeling of delight at first sight. The first stage was there already, then why not the second, when there is definite encouragement (आश्वासनं) on the other side ? Why should she look upon them as deception being practised upon her ? लवङ्गिका स्वयं लिखित्वा माधवलिखितत्वेन बोधयतीति भावः । Com.

निर्माणस्य सदृशं-befitting your form. Lit. creation. तवाकृतिर्मधुरा यथा तथा वचोऽपि मधुरम् । परि...दारुणं (दर्शनं)-परिणामे यः दीर्घः संतापः तेन दारुणम्-Dreadful by the long continued agony as a consequence (of the sight). धण्णाओ क्खु ताओ अम्मकाओ जाओ is a typical Jain phraseology which our poet seems to have borrowed from the Jain Scriptural works. Cf. धन्नाओ णं ताओ अम्मयाओ जाओ णं सेणियस्स रन्नो उयरवलीमंसेहिं य सुरं च जाव पसन्नं आसाएमाणीओ दोहलं पविणेन्ति । निरयावलि 22. The Prakrit word अम्मआ, a Deśi one, means कन्यका. प्रेक्ष्य... प्रभवन्ति-Or having seen you, they can keep their hearts under control. She means that Mādhava by his personal charm can mesmerise any girl who from that moment loses all will of her own and is completely his subject. Cf. भवतु कोपिष्यामि यद्यात्मन प्रभविष्यामि । उत्तर० I. उत्तव...पल्लवं-'Like a tender Aśoka (कंकेल्लि) sprout with its stem cut off from the tree.' Just as the sprout fades away all too soon, similarly has Mālatī too lost her bloom and

freshness. क्ला...सहा–Spiritless or unnerved (निःसहा) like a fading (क्लाम्यत्) Jasmine flower. परिखिद्यसे–Are pining away (परिहीयसे) V. L. ०पल्लवं इव जीवितं कथमपि धारयन्ती । 'trying to survive somehow like a sprout etc'. ज्ञापितः–Is made acquainted with, is taught. कुशलं...भवतु. The noble loving heart of a beloved is well betrayed in this remark.

II. 1. She describes her unbearable love-lorn condition which is beyond cure for any body. मनोरागः–The intense affection of the heart. V. L. मनोरोग.– The malady. This poignant love is first compared to the poison circulating all through the body and next imagined to be the blazing smokeless fire burning within. प्रमाथी–Tormenting. निर्धूमः विधुतः पावक इव–Like fire stirred up (विधुत) and thus burning without smoke. इत इतः प्रत्यङ्गं हिनस्ति– Afflicts each and every limb all round. गरीयान् ज्वर.–A high fever. गरीयान् comparative form of गुरु. त्रातुं न प्रभवन्ति –Have no power or are not able to save me. She has said this verse in Sanskrit on which Com. remarks–मरणसमये प्राकृतस्मरणस्य हीनयोनिजन्मफलकत्वेन बोधनात् तत्काले स्त्रियाः संस्कृताश्रयणम् । यद्वा । वैदग्ध्यद्योतनाय तत् । ... 'वेश्यानामप्सरसामन्तःपुरिकासु चाग्र्यमहिषीणाम् । संस्कृतमपि योग्यं स्यात् प्रस्तावेनागतं किञ्चित् ' । मालत्याश्चान्तःपुरिकात्वन्तःपातः । प्रत्यक्ष...दायिनः Giving pleasure in their presence. परो...सहाः–Unendurable by the pangs in their absence. सवि... द्या (अवस्था) – सविशेषं समिद्धः यः हुतवहः, स इव आचरन् हुतवहायमानः पूर्णिमाचन्द्रोदयः यस्यां सा–(The bodily-condition) in which the full-moon rise works like a well-kindled (समिद्ध) fire. The Prakrit समिद्ध need not be translated as समृद्ध as Bh. has done, as समिद्ध P. P. of (सम् + इन्ध्) gives a better sense. हुतवहायमान–Pres. Part. of the Denominative हुतवह, meaning ' Behaving or acting like fire (हुतवह).' निष्क... विता– निष्करुणस्य कामस्य व्यापारेण संशयितं जीवितं यस्याम् – In which the life has become risky (संशयित) by the working of relentless Love. तस्यैव सविशेषदर्शनात् etc. She means that when even a casual glimpse from the high window gives so much torment, how much more would a closer view of him afflict her. किमत्र भणितव्यम्– किमत्र चित्रम्–What wonder is there. श्लाघनीयं– Commendable, praiseworthy. Construe the sentence thus :—

महा...समागमः जीवलोकस्य श्लाघनीयं...गुरु...सदृशं दुर्लभ...फलं इति एतावज्जानीमः। 'This much we know that a union with a noble lover is the commendable reward of unattainable desires and is worthy of a mighty passion.' Very cleverly has लवङ्गिका put forth her proposal in her attempt to encourage her to go out of the way even, if required, to secure the union with her lover; for, is not such union the one thing for which one should live and which should be secured at whatever cost! दयित...जीविता–Who loves Mālatī's life so dearly. साहसोपन्यासिनी–Proposing an adventurous course (to secure the love's object). अपेहि–'Go away, I should have nothing to do with you'. She expresses her strong disapproval of लवङ्गिका's course of action. दुःख...ष्टम्भेन–दुःखेन व्यवस्थापितं यद् धीरत्वं, तदेव अवष्टम्भः यस्य तेन–(हृदयेन)–Whose only support was its innate fortitude, which too has been retained with great difficulty. दूर...लघुकेन–'Which became mean or frivolous because of the greatly increasing imprudence or stupidity.' She feels some moral degradation in her present behaviour of looking off and on at a young man from the window—a behaviour which no girl of good breeding should adopt, and this is all nothing short of folly (दुर्विनय) which goes on increasing. V. L. दूरविलीयमानलज्जात्वेन 'which has lost all sense of shame'. अत्र अपराध्यामि. –'I am myself guilty'. It was not the fault of लवङ्गिका that she made this 'immoral' proposal; she (Mālatī) is to be blamed and not लवङ्गिका.

II. 2. रात्रौ रात्रौ–Night after night, every night. अखण्डकलः–अखण्डा कला यस्य–The full-moon. मृत्योः परेण–More than death, (which is the utmost he can do to harm me). दयितः–to be understood as the predicate. न तु एव अयं जनो (दयितः) this person i. e. माधव is not at all (dear to me). अयं हृदिस्थो जनः माधवः नैवेष्टः। एषा...कामन्दकी–' The प्रतीहारी's speech extends upto द्रष्टुकामा आगता where the syntactical connection is complete, but is broken in the middle, that the part ending with कामन्दकी may fit in with the preceding and serve as an answer to the question, " what remedy is there now in this case?" Bh. उभयलोकाविरुद्धं–उभयोः लोकयोः इहलोकपरलोकयोः अविरुद्धं छलोक्तिरूपतया सत्यानृतात्मकम्–'Not opposed

to his interests in both the worlds.' The king is not displeased and not being false, no sin also is incurred ; thus no harm comes to him in this as also in the next world. व्यतिकर...कौतुकम्–'The wonderful management (संविधान) of the mixing up of the Bakula garland and the picture'. व्यतिकर means 'Blending, union.' Cf. हला रमणीये खलु काले एतस्य लतापादपमिथुनस्य व्यतिकरः संवृत्तः । शा० I. This sense would suit here, as it refers to the incidents of the garland being *united* with मालती and the picture falling in the hands of माधव. व्यतिकर means also 'incident, matter, affair.' अद्भुतं प्रमोदमुल्लासयति Raises (in my mind) singular joy. दारकर्मणि–In marriage. परार्घ्यं मङ्गलम्–The highest blessing. गीत.. अङ्गिरसा–'The words here quoted as from अङ्गिरस् occur in the आपस्तम्ब गृह्यसूत्र, where they are represented as expressing the view of *some* (एके) and where we have निबन्ध instead of अनुबन्ध–बन्धुशीललक्षणसंपन्नामरोगामुपयच्छेत । बन्धुशीललक्षणसंपन्नः श्रुतवानरोग इति वरसंपद् । यस्यां मनश्चक्षुषोर्निबन्धस्तस्यामृद्धिर्नेतरदाद्रियेतेत्येके।। आप० गृह्य०. निबन्ध means 'binding, tying down, enchainment, attachment.' If there is any distinction between निबन्ध and अनुबन्ध, it consists in this that the former means '*simply* tied or bound', and the latter (अनुबन्ध) 'tied or bound to *something* or *somebody*'...Thus the view of *some* is that there is prosperity (ऋद्धि) when one marries a girl who has attracted one's eye and heart (मनश्चक्षुषोः) and that one need not mind the other qualifications prescribed by him. The Ṛṣi whose view is quoted is Angiras according to Bhavabhūti " Bh. Cf. also तस्मात् कन्यामभिजनोपेतां...त्रिवर्षात् प्रभृति न्यूनवयसं ... रूपशीललक्षणसंपन्नामन्यूनानधिकाविनष्टदन्तनखकर्णकेशाक्षिस्तनीमरोगि– प्रकृतिशरीरां ... शीलयेत् । यां गृहीत्वा कृतिनमात्मानं मन्येत न च समानैर्निन्द्येत तस्यां प्रवृत्तिरिति घोटकमुखः । का० सू० III. 1.

II. 3. निकामं–Extremely. क्षामाङ्गी–Emaciated in body. Cf. क्षामक्षामकपोलमाननं... । शा० III. 9. सर...सुभगा सरसः कदलीगर्भः, तद्वत् सुभगा– Charming like the interior (गर्भ) of a fresh plaintain tree. Cf. यास्यत्यूरुः सरसकदलीस्तम्भगौरश्चलत्वम् । मेघ० II. 28. कलाशेषा मूर्तिः–'The (moon's) orb of which only one digit (कला) is left (शेष)', equivalent to the moon of the कृष्णचतुर्दशी rather than of द्वितीया. Cf. प्राचीमूले तनुमिव कलामात्रशेषां हिमांशोः । मेघ० II. 22. मदन...विधुरां–मदन एव दहनः, तस्य उद्दाहेन विधुरां (अवस्थां) Distressful by the scorching heat

(उद्दाह) of the fire of Love. इयं...च–Cf. शोच्या च प्रियदर्शना च मदनक्लिष्टेयमालक्ष्यते । शा० III. 9. There is a painful feeling due to the perilous condition of Mālatī's health and joy to find that it is due to her love for Mādhava.

II. 4. परि ... कपोलं–परिपाण्डुपांसुलौ क्रियाद्वेषेण कुङ्कुमानुलेपनादिसंस्कारशून्यतया धूसरौ कपोलौ यस्य तद् (आननं)–Having very pale (परिपाण्डु) and stained (धूसर) cheeks. मनोहरतरत्वं आगता–Become more charming than before. Cf. परिपाण्डुदुर्बलकपोलसुन्दरं दधती विलोलकबरीकमाननम् । उत्तर० III. 4. रमणीयजन्मनि जने–On a person whose birth is pleasing. 'Her being born is a pleasing thing ; her creation, existence, is a delightful matter, because she possesses such rare qualities of the mind and the person'. Bh. परिभ्रमन् (विधिः)–Acting or playing upon. मान्मथः विधिः–The activity of Love (मन्मथ). ललितः सन् विजयते–'Becoming graceful is triumphant.' संकल्पनिर्मितः–Created in her fancy, realised by a mental act or imagination. Cf. मत्संयोगं हृदयनिहितारम्भमास्वादयन्ती । प्रायेणैते रमणविरहेष्वङ्गनानां विनोदाः । मेघ. II. 20.

II. 5. The symptoms of the enjoyment of love conjured up in mind are being described in the case of Mālatī. नीवी...स्रसनं–Loosening of the knot (नीवी) of her lower garment. Her imagination has created for her the romantic scene of the visit of her lover and his passionate advances have left the knot of her garment loose. Cf. बाह्यसंभोगानन्तरं रतारम्भसमये क्रमेण कुचकलशदोर्मूलनाभिप्रदेशसंचारिणः काञ्चीदामाकर्षणव्यग्रस्य प्रियतमकरस्य भावनया तत्स्पर्शसुखनिर्भरोद्भिन्ननितम्बबिम्बविस्रंसमाननीवीयमुपलक्ष्यत इति भावः । रतारम्भविधानं रतिरहस्ये यथा– 'अलिकचिबुकगण्डं नासिकाग्रं च चुम्बन् पुनरुपहितसीत्कं तालु जिह्वां च भूयः । कलितललितनाभीकक्षवक्षोरुहोरुः श्लथयति दृढधैर्यः क्षोभयित्वाथ नीविम्' । Com. For the expression, Cf. नीवीबन्धोच्छ्वसनशिथिलं यत्र बिम्बाधराणां । क्षौमं रागादनिभृतकरेष्वाक्षिपत्सु प्रियेषु ॥ मेघ० II. 4. अधरस्पन्दनं–The throbbing of the lower lip. Acc. to the Com. it refers to the स्फुरित type of kissing in which the woman's lower lip plays a prominent part as it tries to meet the aggressive lip of her lord. Cf. वदने प्रवेशितं चौष्ठं मनागपत्रपाऽनुग्रहीतुमिच्छन्ती स्पन्दयति स्वमोष्ठं नोत्तरमुत्सहत इति स्फुरितकम् । का० सू० II. 3. दोर्विषादः–'The drooping of the arms', indicative of the realisation of pleasure. Cf. अनेन नायकस्य रतितन्त्रचतुरतया पूर्वमेव नायिकायाः रतिभावप्राप्ति-

रुक्ता । स्वेदः 'Perspiration' due to exhaustion, noted as one of the सात्त्विकभाव s. मसृण...कुंचम्-आकेकर-Slightly contracted. Cf. आकुञ्चित-पुटापाङ्गसंगतार्धनिमेषिणी । मुहुर्व्यावृत्ततारा च दृष्टिराकेकरा स्मृता ॥ C. स्तन...प्रकम्पः-मुकुलाकारत्वात् स्तनाविव मुकुलौ, तयोः उत्प्रबन्धः-उल्लंघितः प्रबन्धः स्थैर्यं येन तादृशः विच्छेदरहितः प्रकम्पः—Continuous heaving and falling of the bud-like breasts. The V. L. स्तनकलशयोः is simply unthinkable in the case of delicate मालती. गण्डाभोगे पुलकपटलं-'The horripilation on the broad cheeks', in the imagination of her lover's kiss. मूर्च्छना चेतना च-Frequent fainting (followed by) consciousness. मूर्च्छना is looked upon as an after-effect of enjoyment. Cf. 'स्रस्तता वपुषि मीलनं दृशोर्मूर्च्छना च रतिलाभलक्षणम् ॥.

समी...भाजनं-The recipient of the fruit of your wishes. कुशलमिव-' इव is introduced to qualify कुशल, and thus the expression would mean 'yes, well *enough*, it is all right as far as it can be' as one would say in Marathi ' आहे, ठीक आहे झालं'. कपटनाटकस्य-' of the drama of deception'. लवंगिका knows that कामंदकी has come to work on the mind of मालती in favour of माधव and to prepare her for the bold step. These sighs and laboured expressions were evidently the beginning or the prelude (प्रस्तावना) for the drama of intrigue by which she as the chief wire-puller is to trick मालती into the arms of माधव. गुरु...श्वासं-गुरुकबाष्पेण यः स्तम्भः प्रतिबन्धः तेन मन्थरितः कण्ठः, तस्मिन् प्रतिलग्नः निःश्वासः यत्र तद् (वचनं)-The breath in which is hindered (Lit. sticking) in the throat rendered dull or hollow (मन्थरितं) by the suppression (स्तम्भ) of the (flow of) heavy tears'. For the idea of the tears being suppressed and thus blocking the throat. Cf. कण्ठः स्तम्भितबाष्पवृत्तिकलुषः । शा० IV. 5. अयं परिचयः-'This very friendship' is the cause. She means that her attachment, which as a nun she should not have, has involved her into this distressing situation.

II. 6. मदनस्य जैत्रं अस्त्रं-An ever-victorious (जैत्रं-जयनशीलं) missile of Love. For the idea of a beautiful woman being a weapon. Cf. उर्वशी सुकुमारं प्रहरणं महेन्द्रस्य । विक्र० I. सहज...न्धनं (शरीरं)-The abode of all natural graces. अनु...शोच्यं-To be pitied (शोच्य)-for its (forced) union with a worthless husband. विफल...शयं-

विफलः गुणानां अतिशयः यस्य–With all rare excellences wasted. भविष्यतीति–इति shows cause of her grief. वैचित्यं–विमनस्कत्वम्–Dejection, mental distraction. अनुरोधिना–Obeying, complying with. जुगुप्सते–निन्दति–Censures, reproaches. उपहारीकृता–Made a present.

II. 7. By her clever insinuations, कामन्दकी turns Mālatī against her father, inspiring her with feelings of hatred for him. गुणा...शून्यं–With a total disregard for merits. उपक्रान्तं–Begun, started (doing). कुटि...मनसाम्–कुटिलनये परवंचनानीतौ निष्णातं मन. येषाम्–Whose minds are proficient in crooked (कुटिल) policy. ऐदंपर्यम्–इदं पर, तात्पर्यम् एतदभिप्रायकम्।–'The state of meaning this, i.e. intended object'. उत–'Possibly'. A particle expressive of doubt, guess. उत निश्चयवितर्कयोः। दुर्दर्शन–Ugly. अतिक्रान्तयौवने–अतिक्रान्तं यौवनं यस्य। तस्मिन्...यौवने–A locative Absolute construction. विचारितं–Hesitated. किमिति–For what reason. समु...पतना–समुत्थितं अनर्थवज्रस्य पतनं यस्याः–On whom the fall of the thunder-bolt of disaster is imminent or impending. जीवितमरणात्–जीवितमपि निष्फलदुःखबहुलत्वाभ्यां मरणकल्पं–From this death in life; life which is practically death because of its futility. सरला–A simple, innocent girl. मया भगवत्या–By me, (handicapped as I am, by being) a nun. कौशिकी शकुन्तला etc. Three love-stories viz. of शकुन्तला, उर्वशी and वासवदत्ता are referred to by कामन्दकी. शकुन्तला, the daughter of कौशिक विश्वामित्र, obtained by him as a result of interrupted austerities by the celestial nymph मेनका, was reared up by the sage कण्व, after being abandoned by her mother. She meets दुष्यन्त in the hermitage, falls in love with him and with the help of her friends अनसूया and प्रियंवदा, marries him according to the Gāndharva form of marriage. Under the influence of the curse of the sage दुर्वासस्, however, दुष्यन्त repudiates her for the time, but is reunited with her, when, the curse is lifted at the sight of the signet-ring, which brings back to him the memory of his marriage with her. This serves as the theme for the अभिज्ञानशाकुन्तल, the famous drama of Kālidas. In his another drama called the विक्रमोर्वशीय, is told the story of the nymph उर्वशी, who falls in love with the king पुरूरवस्, her rescuer from the hands of the demon केशिन्. She stays with him on the earth for some

years and giving him a son goes back to the heaven. The story of वासवदत्ता has different accounts with different writers Acc. to the कथा-सरित्सागर, she was the daughter of king चण्डमहासेन of उज्जयिनी, and was carried off by उदयन, the king of Vatsas. श्रीहर्ष in his drama रत्नावली represents her as the daughter of प्रद्योत. Cf. also Kālidasa's reference, प्रद्योतस्य प्रियदुहितरं वत्सराजोऽत्र जह्रे। हेमचंद्र, a Jain writer, mentions her as the daughter of चण्डप्रद्योत who captured उदयन, and kept him as her teacher of music. Love developed between the two, and उदयन later eloped with her. भवभूति mentions the additional feature in the story viz. her previous betrothal to king संजय. कौशिकी–The daughter of विश्वामित्र, the descendant of कुशिक. चकमे–Perfect III sing. of the root कम् 'to fall in love, to be enamoured of'. आख्यानविदः–The historians, the story-tellers. उदयनाय प्रायच्छत्–Gave herself to उदयन. साहसाभासं–'Looks like or smacks of wantonness. V. L. साहसकल्पं–'Nothing short of or almost wantonness'. The first reading is preferable as it implies that 'it has an *apperance* of an unbecoming wanton deed but is not *really* so', thus 'insinuating that such a step may be taken'. Bh. अनुपदेष्टव्यः–Not fit to be advised or counselled. कामन्दकी, as a दूती, follows the instructions of the कामसूत्र, which says 'शृण्वत्यां चाहल्याऽविमारक-शाकुन्तलादीन्यन्यान्यपि लौकिकानि च कथयेत् तद्युक्तानि। IV. 4.

I. 8. She speaks with bitter sarcasm of the father of मालती, with a view to rouse her feelings against him and his proposal of her marriage with नन्दन. कार्यात्–Out of his motive. निर्वृतिमान्–Happy, delighted. घटताम्–'May be united'. Cf. कान्ते कथं घटितवानुपलेन चेतः। शृं०. नि० तवेन तनमयसा घटनाय योग्यम्। विक्र० II. धूमग्रहेण–With a comet; it may also refer to राहु 'the eclipsing planet of the moon' राहुणोत्पातधूमग्रहेण वा। Com. विमला कला–The fair phase (of the moon).

(त्वं) एवं–' Thus (disposed), i. e. cruel'. जितं भोगतृष्णया–The desire for one's pleasure (has proved) triumphant. चिरायितं–Stayed long. ननु भणामि etc. Note how cleverly the topic of माधव is being introduced by अवलोकिता. अस्वस्थशरीरः– अस्वस्थं शरीरं यस्य–Indisposed, ill at ease. इदं गम्यते–equivalent to इदं गमनं भवति

'Here we go.' 'इदं is not the Nominative of गम्यते which is impersonal, but is an adjective to the भाव or action which गम्यते as an impersonal verb denotes. (इदमिति गमनक्रियाविशेषणम्). उद्गमः– Descent, birth, origin. यस्य...धारयति–Lit. 'For whom you hold yourself in great affection' i. e. you manifest great attachment'. अप्रास्ताविकी– प्रस्तावे भवा प्रस्तावस्य इयं वा प्रास्ताविकी 'Pertaining to the matter in hand, relevant, pertinent'–अप्रास्ताविकी–' Irrelevant'. How cunningly does कामन्दकी rouse Mālatī's curiosity! She has come for this very purpose viz. to speak to her about Mādhava, and yet she represents this topic as 'irrevalent'' ! समग्र... मणिः–समग्राः धुर्याः पुरुषाः, तेषां प्रकाण्डं प्रशस्तं चक्रं, तस्मिन् चूडामणिः–A crest-gem of the pre-eminent (प्रकाण्ड) circle of all distinguished or foremost (धुर्य) persons. अशे...मानं–अशेषे भुवने महनीयः पुण्यमहिमा यस्य तं– Whose pious greatness is worthy of honour (महनीय) in the whole world. सतीर्थ्यः–एकगुरुः–A colleague, fellow-student, lit. having a common teacher. योऽसौ यादृशश्च–'Who he is and what sort he is'.

II. 9. व्यति...गन्ताः–व्यतिकरिता. दिगन्ताः यैः–Who have filled the remotest (ends of the world). श्वेतमानैः यशोभिः–By their brilliant (lit. White) glory. श्वेतमान. Pres. Part. of श्वित् I A. 'to become white'. सुकृतविलसितानां स्थानम्–The abode of the glorious rewards of meritorious deeds. ऊर्जस्वल–Mighty, powerful, lofty. V. L. प्रकृतिविलसितानां–Of natural excellences. अकलितमहिमानः–Whose greatness is never comprehended (अकलित). केतनं मङ्गलानां–The abode (केतनं) of all auspicious things. कथमपि संभवन्ति–Are rarely born. कथमपि शापादिना तादृशाः स्वर्गिणः संभवन्ति। Com. तत्कालवेदिनः–Their contemporaries ; people who know those times.

II. 10. Construe :—ततः उदयगिरेः इव एकः एव स्फुरित...सुन्दरः कलावान् इह जगति नयनवतां महोत्सवस्य हेतुः बालचन्द्रः उदियाय। Mādhava's birth from him i. e. Devarāta is fancied to be the moon's rise from the rising mountain. ततः–From him. उदयगिरेः इव–As from the Rising Mountain. The word इव shows that between देवरात and the rising mount there is the relation of उपमा wherefore the compound बालचन्द्र must be dissolved as involving उपमा i. e. as बालः चन्द्रः इव' Bh. एक एव.–One only. माधव was the only son of देवरात. स्फुरि...न्दरः–स्फुरिता गुणद्युतिः, तया सुन्दरः–'Lovely with the

brilliance (द्युति) of virtues.' The moon is lovely with the lustre of his excellences (नैर्मल्यादिका:). कलावान्–Having knowledge of the sixty-four arts (कला); the moon has his 16 digits. नयनवताम्–For those who have eyes (to see).

II. 11. विद्याधरः—Possessed of the knowledge (of the Vedas and their Aṅgas) त्रयीतदङ्गविद्यावित् । शिशुरपि–'Though a mere child'. The Com. gives his age to be at the most fifteen Even then he is too young for such adventures ! बालः पञ्चदशवर्षवयस्कः । बालो वाप्यून-षोडश इति वचनात् । अवि...मधुरः–अविकलः शरच्चन्द्र इव मधुरः–Sweet as the full (अविकल) moon in autumn. यदालोकस्थाने–यद्दृष्टिविषये–when he is within the range of observation, when in sight. Construe thus:– उन्मादतरलैः नारीणां कटाक्षैः पुरं कुव...यनं इव भवति. The city gets all its windows filled with blue lotuses, as it were, by the glances of women restless (तरल) through maddening joy (उन्माद) कुवलयित–कुवलयानि संजातानि अस्य–with lotuses produced (in them), the termination इतच् being applied, acc. to the Sutra तदस्य संजातं तारकादिभ्य इतच् ।. पा० सू० V. 2–36. The comparison of an woman's eye with a blue lotus in quite common. Cf. बाले तव मुखांभोजे दृष्टमिन्दीवर-द्वयम् । Cf. for the idea in the verse. पुरमविशदयोध्यां मैथिलीदर्शिनीनां **कुवलयितगवाक्षां** लोचनैरङ्गनानाम् ॥ रघु० XI. 93. एष माधवो नाम–Note how cleverly कामन्दकी has tried to keep up the element of suspense in her narration of the account of माधव whose *name* is revealed only in the concluding sentence. महोदधिं–The great ocean, the क्षीरसागर or the Milky Ocean which when churned by the gods for nectar yielded among other jewels the Pārijāta tree. The father of Mādhava is represented as the ocean while he himself is the Pārijāta tree. For similar expression, Cf. सागरं वर्जयित्वा कुत्र वा महानद्यवतरति । क इदानीं सहकारमन्तरेणातिमुक्तलतां पल्लवितां सहते । शा० III. कालातिपातः–Lapse of time, delay.

II. 12. अ...ण्ठानां विहगमिथुनानां मद...लभां निद्रामुद्रां प्रथमतः क्षिपन्, सौधानां अलघुषु निकुञ्जेषु घनतां दधानः असौ अतिभुतः संध्या...ध्वनिः खे विचरति ।.

विहगमिथुनानां–The pairs of birds, especially the चक्रवाक birds as the Com. takes it. अवाप्तोत्कण्ठानां–अवाप्ता उत्कण्ठा यैः–तेषां–who are filled with longings of love. The Com. remarks that the उत्कण्ठा was justified in the case of those चक्रवाक birds, as they were soon to be

separated after sun-set. प्रत्यासन्नविरहात् सोत्कण्ठानाम् । V. L. उपान्तोत्कम्पानां –निशासंनिधानप्रतीतेर्भाविविरहदुःसहत्वानुसंधानादुत्पन्नवेपथूनाम् । मदन ... सुलभां- मदन-कलहः सुरतं तस्य च्छेदः अवसानं तेन सुलभां–Easily brought on at the end (छेद) of love-quarrel (during day-time, of course). निद्रामुद्रां प्रथमतः क्षिपन्–First breaking the seal of their sleep, i. e. awakening them from their sleep. This was done by the sound *first* as the trees on which they lay, were lower in height than the tops of the palaces. सौधानां-of the palaces. अलघुषु निकुञ्जेषु.—In the big or deep vaults (निकुंज). घनतां दधानः–gaining, loudness, swelling in volume. संध्या...ध्वनिः–The sound of the evening conch (शङ्ख). अनिभृतः-Big, loud. खे विचरति–Spreads in the sky (खे).

सोपानेन.—By the flight of steps or a staircase. निसृ...वृत्तस्य–of the work or the task of a messenger of the निसृष्टार्थ type. Cf. नायकस्य नायिकायाश्च यथामनीषितमर्थ-मुपलभ्य स्वबुद्धया कार्यसंपादिनी निसृष्टार्था । का० सू० IV. 4. लघूकृतः–Lightened. भारः–The burden. She means that she could achieve much so far, in her duty as a Dūti, in the matter of winning over मालती.

II. 13. अन्यस्मिन् वरे i. e. नन्दने द्वेषः जनितः–A feeling of abhorrence has been created for the rival bride-groom. पितरि विचिकित्सा–'Sceptical mind or questioning spirit towards her father.' By representing to her, how the interests of her father are at variance with her own, she has been prepared to challenge her father, instead of acquiescing in whatever he would do or say. विचिकित्सा Lit. thinking differently, doubt! पुरावृत्तोद्गारैः–By narration of the incidents in past history. कार्यपद्वी कथिता—A course or line of action has been indicated (to Mālatī). वत्सस्य यदभिजननतः यच्च गुणतः तन्माहात्म्यं स्तुतं–His greatness (as arising) from his high birth (अभिजन) and from his virtues, has been extolled. अथ–After this. विधेयः परिचयः–'What (remains) to be done is their 'closer acquaintance (परिचय) with each other'. They have to be introduced, so that they might know each other better. This suggests the technical device of the अङ्कावतार, which tells us what we are to expect next and thus naturally paves the way for the next act. Cf. अङ्कावतारस्त्वङ्कान्ते पातोऽङ्कस्याविभागतः ।

Act III.

आकाशे–' In the air ', i. e. from a long distance. This is an आकाशभाषितं or a speech addressed to some person off the stage, the actor at the time fixing his eyes in the air. Cf. अप्रविष्टैः सहालापो भवेदाकाशभाषितम् । Com. प्रमुग्धा.—Gone mad, lost memory. The Prakrit कोविअ कालो should be translated as क इव कालः, and not कोऽप्यकालः which the Com. does. It would mean ' what a time has gone ; i. e. a long time has elapsed '. पिण्डपातवेलां वर्जयित्वा–Leaving out i. e. excepting the time when she goes out to collect alms (पिण्डपात). कामन्दकी had gone to मालती *after* she had finished her begging round which is generally in the morning. She has seen her in the after-noon, as we saw in II Act. अनुवर्तमाना–Attending. कुब्जक... गहने–कुब्जक-निकुञ्जस्य पर्यन्ते (स्थितं) रक्ताशोकानां गहनं तस्मिन्–In the thicket (गहन) of the red Aśoka trees on the skirts (पर्यन्त) of the Kubjaka bower. कृष्णचतुर्दशी is sacred to Śiva. V. L. जनन्या समं–' With her mother ' she goes to the temple. From there she will be taken to the garden by कामन्दकी. सौभाग्यं–Good fortune, chiefly consisting of a man's or woman's securing the firm devotion of each other. Cf. प्रियेषु सौभाग्यफला हि चारुता । कुमार॰ V. 1, where मल्लिनाथ explains सौभाग्यं as प्रियवाल्लभ्यं । उद्दिश्य–For this purpose. विस्रम्भकथा–Confidential talk. दूरमारोपितः–Intensified, greatly increased. परोक्षानुरागः–Secret love, love for a person who has not been seen so far. Here ends the प्रवेशक which serves the purpose of informing us of the plan of a meeting between the hero and the heroine arranged by कामन्दकी, and of the possibility of a love-affair between मकरन्द and मदयन्तिका through the agency of बुद्धरक्षिता.

III. 1. तथा विनयनम्रा—So very much humble (Lit. bowed down) with modesty. Hence she would not talk to me freely with a view to express the feelings of her heart. उपायतः–By various means ; सतततत्समीपावस्थानं, विदग्धभङ्ग्या कुन्तलविरचनं, स्तनमुकुलगण्डफलकेषु चित्रपत्रलेखनं, सहाक्षक्रीडानर्मालापैर्विनोदनं, अपूर्ववस्तूपहरणमित्येवमादिबहुप्रकारेण उपायेन । Com. कतिपयाहेन–Within a few days ; a द्विगु com-

pound to be solved as कतिपयानां अह्नां समाहारः । on the analogy of कतिपयरात्र in शा० II. 'It can be such a compound only if कतिपय can be made out to be a संख्या noun, which alone forms with another noun a द्विगु ' Bh. सखी... सेव्यतां नीता–' Made her fit to be served or diverted with the confidence (विस्रम्भ) of an intimate friend.' She means, that so long मालती maintained an attitude of reserve because of the distance she felt between herself and कामन्दकी. By degrees and by various means she succeeded in winning her confidence and thus leading her to look upon कामन्दकी as her intimate friend to whom she could open her heart.

III. 2. वैचित्यं व्रजति– Feels dejected, pines. रहसि– In private (with me alone). अनुवर्तते– Obeys me, follows my behest, lit. attends to me. निरुध्य निरुध्य– 'Detaining or obstructing me again and again, (when I would leave her)'. प्रत्यावृत्तिं शपथैः याचते.–Implores me to return, in words full of oaths. साधीयः – Better, stronger; comparative form of साधु. प्रत्याशानिबन्धनम्– The reason for hope.

III. 3. शाकु...वादान् – Traditional accounts (वाद) of शकुन्तला and others. प्रस्तावितान् – Introduced, mentioned incidentally. अन्यपरैः वचोभिः– By talks with reference to other matters. मदु... ङ्गी– मम उत्सङ्गे निवेशितं अङ्गं यया सा– Reposing or resting her body on my lap. चिन्तास्तिमितत्वं एति–remains unmoved, (being absorbed) in reflection (चिन्ता). उत्तरं–The next (step) to be taken, the next course to be followed.

एष खलु etc.–The passage describes the breeze in the कुसुमाकर garden where मालती has gone led by लवंगिका. मधुर...मनोहरः–मधुरेण मधुरसेन आर्द्रार्द्राणां (अत्यार्द्राणां) मञ्जरीणां कवलनं एव केलिः (क्रीडा), तया कलः (अव्यक्तमधुरः) यः कोकिलकुलस्य कोलाहलः, तेन आकुलितात् सहकारशिखरात् ...नः चटुलः चञ्चरीकाणां (भ्रमराणां) निकरः (समूहः) तस्य व्यतिकरेण (विमर्दन) उद्दलितदलानां (विकसितपुटानां) अत एव करालचम्पकानां अधिवासेन मनोहरः– Agreeable with the perfume of undulating (कराल) Champaka flowers whose petals are burst open by the contact (व्यतिकर) of the swarms of quickflying (चटुल) bees, fled away from the mango top resounding (आकुलित) with the sweet noise of the multitude of cuckoos who are engaged in the sport (केलि) of

eating the blossoms dripping with very sweet honey. मराल... स्पर्शः-मरालस्य (विस्तृतस्य, समवृत्तस्य) मांसलस्य च जघनपरिणाहस्य उद्वहनेन मन्थरौ (अलसौ) ऊरू, तयोः भरेण विसंष्ठुलं (विषमं) यथा तथा स्खलितस्य चरणस्य संचारेण मसृणं (मन्दं) यद् गमनं, तेन उपनीतैः स्वेदशीकरैः सुधाबिन्दूयमानैः मुग्धः यः मुखचन्द्रः, तस्मिन् चन्दनायमानः शीतलः स्पर्शः यस्य सः—Whose cool touch plays like sandal paste to the moon-like face, pretty (मुग्ध) with the drops of sweat acting like drops of nectar, (the sweat) produced by the slow (मसृण) movement of steps, unsteady (विसंष्ठुल) and faltering on account of the weight of your thighs, grown languid or dulled by carrying the expanse (परिणाम) of your plump (मांसल) rounded (मराल) hips (जघन). मराल-need not be understood in the sense of 'a swan, goose', as the Com. does, taking the compound to mean 'plump like a swan'; as an adj. it means समवृत्त 'rounded, symmetrical'. बिन्दूयमान and चन्दनायमान are Pres. Partciples from the Denominative forms बिन्दु and चन्दन, the Denom. suffix giving the sense of 'acting or behaving like'.

III. 4. सोच्छ्वासं...करोति-Makes my heart blooming with joy, fills with rapture. शिखण्डियून:-Of a young peacock (शिखण्डिन्). पुरस्तात्-Before. अचिरप्रभा-Lightning. कामन्दकी appearing on the scene even before मालती is compared to the lightning flash preceding a shower.

III. 5. Construe-मम मनसा महीधरस्य जात्येन चन्द्रमणिना इव मुहुः जडिमानं एत्य उत्पलदृशः वदनामलेन्दुसांनिध्यतः द्रवमयः विकारः संधार्यते (इति) आश्चर्यम्।

Mādhava feels as if he has melted at the sight of Mālatī. That such a feeling should come to him at her mere sight, is a great surprise to him. उत्पलदृशः- उत्पले इव दृशौ यस्याः सा - Having eyes like blue lotuses. वदना...ध्यत :-By the mere presence of the bright (अमल) moon of the face—Cf. अन्यस्याः समागमात् द्रवमयो विकारोऽस्यास्तु सांनिध्यादेवेति कर्मातिशयदर्शनादाश्चर्यम्। Com. मुहुर्जडिमानमेत्य -'क्रियास्वपाटवं जाड्यं' इत्युक्तरूपं भावं जलप्रकृतिकत्वं च वारं वारं प्राप्य—Falling off and on into a kind of stupor ; 'coming to a watery nature' is also a suggestion. जात्य -Excellent, of the best quality (जाति).

चन्द्रमणिनेव महीधरस्य–यथा अमलेन्दुसंनिधौ जडिमानं शैत्यमासाद्य शैत्येनेव चन्द्रकान्तेन शैलस्य द्रवमयो विकारः द्रवत्वं संधार्यते.––As by the moon-gem of a mountain. The चन्द्रकान्त gem is the उपमान for the mind of माधव who himself is like a mountain. संधार्यते... विकारः—The mind undergoes a change (विकार), such as passing from solid to the liquid (द्रवमय) state; it melts.

III. 6. The effect of Mālati's present lovely appearance on him is being described by him. मनो... ज्वलयति – Kindles or inflames the fire of love (within me). कृतार्थयति – Makes it feel rewarded, gratifies. परि...लसैः (अङ्गैः).— परिमृदिता या चम्पकावालि : तस्याः इव विलासः कान्तिप्रकर्षः , तेन लुलितैः अभिव्याप्तैः अलसैः च – With (limbs) languid and drooping gracefully like a crushed garland of Champaka flowers. लुलित.–' Weak, spiritless'. अलसलुलितमुग्धान्यध्वसंजातखेदात् । उत्तर० I. तस्याः पुष्पमयी शरीरलुलिता शय्या । शा० III.

III. 7. प्रथम...पुलकेन–प्रथमः यः प्रियावचनस्य संश्रवः, तेन स्फुरन् पुलकः तेन–By the horripilation (rising on the body) at hearing for the first time my darling's words. घन...डम्बरः–घनराजेः यत् नूतनपयसः समुक्षणं, तत्क्षणे बद्धानि कुड्मलानि येन सः कदम्बः, तस्य डम्बरः—Like the magnificance (डम्बर) of a Kadamba tree which puts forth buds at the (very) moment of (receiving) a sprinkling shower (समुक्षण) of fresh water-drops from the row of clouds. ' This peculiarity of the कदम्ब (called also नीप) tree is referred to by Kalidas. Cf. नीपं दृष्ट्वा हारितकपिशं केसरैरर्धरूढैः । मेघ० I. 21. अपरिमेयाश्चर्यं अपरिमेयं आश्चर्यं यस्य-Full of infinite wonder, exceedingly wonderful. आचार्यकं–teaching.

III. 4. The exhaustion of Mālatī bringing on various effects in her is being compared to her sight of her lover which too produces the like effects. सुभ्रु–Voc. of सुभ्रू 'a lady having fine eye-brows.' Grammatically incorrect, although sanctioned by usage. स्खलयति–Causes to falter. मुख...सिनः–मुखचन्द्रं उद्भासयन्ति, तान्–Illuminating your moon-like face. मुकुलयति–Denom. closes, Lit. turns into buds.' विलसति–Plays or acts gracefully. वल्लभालोकनेन (तुल्यं)–' (like) the sight of your lover.' वल्लभालोकन is वल्लभकर्मकं आलोकनं, in which case '*she* sees her lover,' mean-

ing thereby that the exhaustion (खेद्) produces in her the same effects as those that would be produced by her having seen her lover. There is also the suggestion (and कामन्दकी prepares her for such an event) of the वल्लभकर्तृक आलोकन or ' the sight of her by Mādhava ' in which case too, under the gaze of her lover, she would manifest the same effects as those produced by this exhaustion. Both the senses are intended, although Mālatī would take it in the first sense, since she does not know that माधव is looking at her from the bower's edge. शोभनं...आज्ञप्तम्–' well said'. ' आज्ञप्ति,' usually meaning 'command' may refer to the whole speech, of whatever nature, of a superior to an inferior.' हृदयंगमः– 'That appeals to or tickles the heart. ' आख्येय–Worth telling. चिबुकं– Chin. चित्रमिदं– This wonderful narrative. माधवाभिधानः– माधव इति अभिधानं यस्य । मामकीन– mine. निबन्धनं– V. L. धनं ' treasure. ' दुर्मनायमानः– grown dejected, pining. परवानिव...As if vanquished or overpowered, lost control over himself. '

III. 9. यद्–तद्—' Since...therefore. ' आनन्दं न भजते–gets or finds no delight. Formerly the moon or his friend was a source of joy to him. अतिधीरोऽपि–Although uncommonly firm. विषमं अन्तस्तापं–Poignant internal anguish. व्यनक्ति–Betrays, manifests. प्रिय...कृतिः—प्रियङ्गुः फलिनीलता तद्वत् श्यामा अङ्गप्रकृतिः स्वाभाविकी देहकान्तिः यस्य– ' Whose natural bodily complexion is dark like the प्रियङ्गु creeper.' आपाण्डुमधुरं–slightly pale and sweet. रमणीयश्च भवति–And yet he looks lovely. मन्मथोन्मादहेतुः– The cause of his maddening love. ' यावद् expresses अवधारणं and implies ' unexpectedness or wonder. '

III. 10. यद् अस्य महात्मनः मनः स्तिमितस्य महोदधेः पयः इव उत्कलिका तरलं क्षुभितं, (तद्) नियतं एष वदनेन्दुः (अस्य) अनुभवं उपागमत् । उत्कलिकातरलं– Rendered unsteady i. e. restless by various longings; should be taken as an adverbial compound with reference क्षुभितं ' excited, agitated. ' कामन्दकी, well-versed in logic, draws an inference : The magnanimous Mādhava had a mind firm and steady like the waters of the ocean; all at once, however, it is ruffled with diverse longings, like the oceanic water getting

agitated and thus producing huge billows. In the case of the ocean, the moon is the obvious cause, at the sight of which the ocean has betrayed this agitation, therefore on this analogy, this facemoon (of मालती) is the cause in the case of माधव who must have observed her. "The charm of the figure अनुमान is heightened by the उपमा between मनः and पयः, माधव and महोदधि, वदन and इन्दु, and उत्कलिका 'eager longings,' with उत्कलिका 'billows' वदनेन्दु may be construed as involving रूपक (वदनमेवेन्दुः) but since माधव's मनः is connected with पयः by the उपमा relation expressed by the particle इव, वदनेन्दु must be taken as equivalent to वदनामिन्दुरिव. The अनुमान on the other hand makes the उपमा more charming, thus we have संकर in which एतावलंकारौ चारुत्वार्थं न तु स्वरूपनिष्पत्तये परस्परमनुग्राह्यानुग्राहकौ ।" Bh. उपन्यासशुद्धिः-Force or clearness of presentation, faultless exposition of the case of माधव. He might be suggesting her close adherence to the instructions, as given in the कामसूत्र, for such a दूती. Cf. प्रसृतसद्भावायां च युक्त्या कार्यशरीरमित्थं वदेत् । शृणु विचित्रमिदं सुभगे! त्वां किल दृष्ट्वाऽमुत्रासावित्थं गोत्रपुत्रो नायकश्चित्तोन्मादमनुभवति प्रकृत्या सुकुमारः कदाचिदन्यत्रापरिक्लिष्टपूर्वस्तपस्वी, ततोऽधुना शक्यमनेन मरणमप्यनुभवितुम्' इति वर्णयेत् ॥ का० सू० IV. 4. महत्वारोपणे.—In representing my greatness.

III. 11. He means that success is assured by these qualities, viz. knowledge, intelligence, eloquence, boldness, keen sense of time and place and ready wit. शास्त्रेषु निष्ठा-'Proficiency or definite knowledge derived from the Śastras, close application to the Sciences'. सहजः बोधः-Natural understanding, in-born intelligence or power of comprehension! प्रागल्भ्यं-Boldness. अभ्यस्तगुणा-With all its qualities studiously acquired or developed with practice. कालानुरोधः-Conformity to the occasion, sense of time or opportunity. प्रतिभानवत्त्वं-'Possession of genius, power of original conception'. कामदुघाः क्रियासुः-Sure to yield the desired success in any undertaking, 'a key to success'. This verse deserves to be very well noted by every young man. जीविताद्रुद्विजमान-getting disgusted with life. न किंचिन्न क्रियते-Not that it will not be done

howsoever difficult it may be (दुष्करं), i. e. it *will* be done. Two negatives (न–न) give an affirmative. Cf. द्वौ नञौ प्रकृतार्थं गमयतः।

III. 12. His desperate behaviour indicative of delusion or infatuation due to intense love is being described here.

चक्षुर्धत्ते–भवितव्यं भवत्विति दृष्टिं निपातयति। Fixes his gaze. मृत्यवे is understood रणत्कोकिले बालचूते–On a young mango tree, with cuckoos warbling on it. The mango tree with its blossoms inflames love. बकु...गर्भस्य–बकुलानां आमोदः गर्भे यस्य–Impregnated with or laden with the fragrance of Bakula flowers. मार्गे गात्रं क्षिपति.–Throws his body on the path. दाहप्रेम्णा–Longing to get more heat. 'उष्णमुष्णेन शाम्यति' इति न्यायात्। V. L. दावप्रेम्णा. सरस...न्तरायः–सरसं बिसिनीपत्रमेव अन्तरायः (V. L. उत्तरीयं) यस्य सः–with only a fresh lotus-leaf to screen himself. ताम्यन्मूर्तिः–with his body languishing. चन्द्रपादान् श्रयति–Resorts to the moon-beams. विरहिजनदावानलज्वालायमानांश्चन्द्रपादान् मृत्यवे तत्क्षणप्राणनिर्गमनाय श्रयति। Com.

अन्य एव–'Quite different, unparalleled.' अक्षुण्णः–'untrodden, not resorted to by any one else, unusual, unapproachable.' कथाप्रकारः–The style of narration, the way of presenting things. अन्यत्र...पूर्वः–पूर्वं न परिक्लिष्टः–Never before has he suffered such torment anywhere. यतो...नुभवितुम्–'And therefore, in this present condition, it is possible that he may meet with death'. किमपि आशङ्कमाना–Apprehending some (mishap). भीतायिता–'The क्यङ्, usually denoting आचार, must be taken here to show करण–भीतं करोति भीतायते।...it ought to be translated by भीतिता or भायिता. 'frightened'. Bh. The V. L. भीषिता or भायिता has also the same sense. इत्याख्यायते (मया)–'therefore I say'. She means that she is emboldened to speak of मालती's condition, by the fact that कामन्दकी did keep no reserve in telling everything about माधव. मुहूर्तमण्डनस्य–the decoration of the road for sometime. रवि...रमणीया– रविकिरणैः आश्लिष्टं यद् मुग्धं कमलिन्याः कन्दं, तद्वत् सुन्दराणां अवयवानां शोभा, तया विभाविता अनङ्गवेदना, तया अधिकतरं रमणीया– Lovelier by the love-pang revealed by the (peculiar) charm of her limbs looking like the lotus bulb (withered) by the touch of the sun's rays. Cf. बालकमलिनिमूलं मृदुतरं रविकरस्पर्शान्म्लानं

च भवति । C. दुनोति—Troubles. केलिकलाः–Sports and arts. कम... मण्डला—कमलायमानः यः कान्तः हस्तः, तस्मिन् पर्यस्तं गण्डमण्डलं यया–With her round cheek resting on the lotus-like lovely hand. Cf. वामहस्तनिहितवदना आलिखितेव प्रियसखी । शा० IV. विक ..सुन्दरेण – विकसितानां अरविन्दानां यः मकरन्दनिस्यन्दः, तेन सुन्दरः— Pleasant with the dripping honey from full-blown lotuses. दर...वाहिना–दरदलितानां कुन्दानां माकन्दानां च मधुबिन्दवः, तेषां संदोहं वहति सः, तेन (मारुतेन)–Which carries a mass (संदोह) of honey-drops from the slightly (दर) opened कुन्द and माकन्द flowers. उन्माद्यति–Gets uneasy or distracted.

निज...रूपस्य – निजमहोत्सवस्य अभ्युदयः, तस्य दर्शनाय प्रतिपन्नं रूपं येन, तस्य– ' Who assumed (प्रतिपन्न) a human form to see the glory (अभ्युदय) of his own festival '. माधव was, as it were, the god of Love incarnate, come down to observe his festival. विवि... रामं – विविधैः विभ्रमैः अभिरामं (अवलोकनसुखं) –Delightful with the various graceful movements (विभ्रम). अनु...रम्भं—अनुरूपः अनुरागस्य अनुबन्धः, तेन महार्घीकृतः यौवनारम्भः यस्मिन् तत् – The beginning period of youth in which was rendered highly precious (महार्घीकृत) by the worthy unimpeded passion. अन्यो...हलं–अन्योन्यदृष्टीनां विनिपाते या वञ्चना, तस्याः अवसरे खिद्यमानं यत् चित्तं, तेन त्वरमाणं कौतूहलं यस्मिन् तत् (°सुखं) – In which their curiosity was aggravated by their hearts disappointed (खिद्यमान) at the time of the failure (वञ्चना) to meet the glances of each other. समु...सुन्दरं – समुल्लसितौ साध्वसस्तम्भौ, ताभ्यां मन्थराः अवयवाः, तेषु प्रतिलग्नाः स्वेदः पुलकः उत्कम्पः च, तैः सुन्दरं (सुखं) — Charming by the sweat, horripilation and tremor, produced in (lit. adhering to–प्रतिलग्न) the limbs grown languid through the rising fear (साध्वस) and numbness. साध्वस is ' fear or nervousness '. सवि...दारुणं–सविशेषः दुःसहः आयासः, तेन विजृम्भमाणः उद्दामा देहदाहः तेन दारुणं (परिणामं)–Terrible on account of the excessive (उद्दामा; lit. unrestrained) bodily fever augmented (विजृम्भमाण) by a still more unbearable feeling of exhaustion (आयास). दशापरिणामः–A change of condition. मुहू...दया–मुहूर्तमात्रं संप्राप्तः पूर्णचन्द्रोदयः यया सा–(Like a young lotus-plant) which could enjoy the full moon's rise only for some time. The lotus-plant withers away because the moon has vanished from sight, after just a moment's glimpse. The

same is the case with मालती, who enjoyed the pleasure of his sight for a momant, only to suffer from it.

मुहूर्त...गमा – मुहूर्तमात्रं हृदयविनिहितः निर्मीयमाणः वल्लभसमागमः यस्याः— Who enjoys for a moment union with her lord, placed (विनिहित) in the heart, being created (निर्मीयमाण) (by the mind or in imagination). निर्भ...माना–निर्भरेण सलिलासारेण सिच्यमाना – (Like the earth–मेदिनी), being sprinkled over by a heavy (निर्भर) shower of rain-water. शीतलायते– Gets cooled. प्रस्फु...शोभितं (मुखपुण्डरीकं)— प्रस्फुरितौ कान्तौ दशनच्छदौ, ताभ्यां उच्छलन्ती दन्तमुक्तिकावलिः तस्याः कान्त्या सविशेषं शोभितं–'Rendered peculiarly charming by the lustre of the row of pearl-like teeth shining forth (उच्छलन्ती) from her lovely throbbing lips.' The throbbing of the lips is indicated as an after-effect of love's enjoyment. निर...स्तबकं– निरन्तरं उल्लसितः पुलकः, तेन पक्ष्मलौ कान्तौ कपोलौ, तयोः घूर्णमानः संततः आनन्दबाष्पाणां स्तबकः यस्मिन् तद् (मुख०)–On which (is observed) a cluster (स्तबक) of the tears of joy rolling (घूर्णमान) continuously on the cheeks downy (पक्ष्मल) with the rising horripilation. ईष...त्पलं–ईषद्विकसिते निष्पन्दे मन्दे च तारे ययोः, तादृशे उत्ताने मसृणे मुकुलायमाने च नेत्रे नीलोत्पले इव यस्मिन्–On which the eyes (appearing) like blue lotuses, have their pupils (तारा) slightly dilated, steady and languid, (while they i. e. eyes) are uplifted (उत्तान), gleaming soft (मसृण) and bud-like (i. e. half-closed). उद्भि...मनोहर–उद्भिन्नाः स्वेदजलबिन्दवः तैः सुन्दरं ललाटपट्टं, तदेव नवचन्द्रलेखा, तथा मनोहरं–Lovely with the first crescent of the moon in the form of her broad forehead (ललाटपट्ट) bedewed with the rising drops of perspiration. विद...भावा–विदग्धानां सहचरीणां चित्ते संशयितः कौमारभावःयस्याः सा–' The suspicion regarding whose virginity is roused in the minds of her shrewd friends.' Her friends, observing these signs of enjoyment have begun to call in question her virginity! कथमियं कुमार्यपि विदग्धनायकोपभुक्तेव संभोगचिह्नालंकृतेत्येवं संदिह्यमाना भवति । Com. कुमारस्य भावः कौमारं कौमारमेव भावः । V. L. कुमारीभाव–कुमार्याः भावः ।

उद्दाम...रिणी–उद्दामः शशिनः मयूखानां निकुरम्बेन चुम्बितः, अत एव प्रवृत्तः निस्यन्दः यस्य, तादृशः चन्द्रमणिहारः, तं धारयति इति सा – Wearing a necklace (हार) of moon-gems that has started oozing, being kissed by the multitude of the rays of full (lit. unchecked) moon. For the

expression Cf. बाहुरेन्दवमयूखचुम्बितस्यन्दिचन्द्रमणिहारविभ्रमः। उत्तर॰ I. 34. प्रचुर...शयनीये-प्रचुरेण कर्पूरेण सविशेषशिशिरः यः चन्दनरसः तस्य च्छटासारनिकरेण दन्तुरितं यद् बालकदलीपत्रं, तेन यः संवाहनादिव्यापारः तदर्थं त्वरमाणः सहचरीणां सार्थः तेन विरचिता उपनीता च कमलिनीदलमेव जलार्द्रा तस्याः शयनीये–On beds formed of lotus-leaves serving as wet-sheets, brought by her friends who are hastening (त्वरमाण) to do the shampooing etc. (संवाहन) (to her) by means of the lotus-leaves which are made rough and uneven (दन्तुरित) by the mass of excellent lumps (छटा) of sandal juice, rendered specially cool by plenty of camphor. जलार्द्रा–As the Com. takes it, 'a wet cloth or garment' (आर्द्रवस्त्रं); its other sense 'a fan wetted with water' may also suit here, in which case it would mean 'a bed provided with wet fans in the form of lotus-leaves brought and arranged by her friends etc.' उन्निद्रा–उद्गता निद्रा यस्याः सा–Sleepless.

स्वेद...रसा–स्वेदेन प्रसृतौ पादपल्लवौ, ताभ्यां उद्वान्तः पिण्डालक्तकस्य रसः यस्याः–Whose red lac-dye (पिण्डा...रस) is washed away (lit. vomited–उद्वान्त) from her sprout–like feet dripping with perspiration. The Prakrit पज्झरिद, a Deśi word, should be translated by प्रक्षरित. (Cf. Marathi पाझरणे). Cf. क्षरः खिर–झर–पज्झर–पच्चड–णिच्चल–णिट्टुआः। हेमचंद्र–प्राकृत व्याकरण VIII. 4. 173. थर...बन्धना – थरथरायमानं यत् पीवरं ऊरुमूलं, तेन विसंवदितं नीवीबन्धनं यस्याः सा—The knot of whose garment became loosened by the plump (पीवर) throbbing root of her thighs. Cf. कान्ते तल्पमुपागते विगलिता नीवी स्वयं बन्धनात्। वासो विश्लथमेखलाकरधृतं किंचिन्नितम्बे स्थितम्। अमरु॰. उत्क्षु...बन्धना–उत्क्षुभ्यतः हृदयान्तरात् (निर्गताः) उत्तरङ्गा निःश्वासाः, तैः विषमं (यथा तथा) उच्छ्वसन्तौ पक्ष्मलौ पयोधरौ, तयोः उपरि निहिते वेपमाने भुजलते एव वेष्टबन्धनं यया सा–Keeping her throbbing creeper-like arms as a covering (वेष्टबन्धनं) on her thrilled (पक्ष्मल) breasts which violently heave (up and down) by her wave–like sighs from inside the over-excited (उत्क्षुभ्यत्) heart. उत्तरङ्ग–Lit. उद्गताः तरङ्गाः यस्मिन्–With waves surging inside. Cf. प्रत्यग्रहीत् पार्थिववाहिनीं तां भागीरथीं शोण इवोत्तरङ्गः। रघु॰ VII. 36. अपामिवाधारमनुत्तरङ्गम्। कुमा॰ III. 48. पक्ष्मल—Full of horripilation वेष्टनं–उपरिवर्तिप्रियस्य भुजलताबन्धनमालिङ्गनभावनया। Com. झटिति–Suddenly. प्रति...लोचना– प्रतिबोधवेलायां विसर्जिताः उद्विग्ना दृष्टिपाताः तैः विज्ञातं यत् शून्यं शयनीयं, तेन संजातः मोहः, तस्मात् मीलन्ती लोचने यस्याः सा–

Whose eyes would close in a swoon (मोह), to find the bed empty while looking about with stricken (उद्विग्न) glances when suddenly (झटिति) awakened from sleep (प्रतिबोध). प्रियप्राप्त्या प्रबुद्धा । प्रबोधश्च स्पर्शादिना भवति । ससं...जीविता–संसभ्रमस्य सखीजनस्य प्रयत्नेन प्रतिपन्नः यः मूर्च्छाविच्छेदः, तस्य समये संगलिताः (निःसृताः) ये दीर्घनिःश्वासाः, ते एव शेषजीवितं यस्याः सा— In whose case what remains of life is the long sighs escaping her at the time when the swoon has ended by the effort of her bewildered friends. किंकर्तव्यमूढता—'Being at a loss to know what to do being at one's wit's end. Such is the condition of her *friends* and not hers. They could not find any means to console her and give her refief in her suffering. प्रथ...सानं–प्रथमं प्रार्थितं निज-जीवितस्य अवसानं येन तं–Who eagerly sought the end of their own life. वयमेव प्रथमं म्रियामहे । Com. दुर्वा...पारं–दुर्वाराणि दैवविलसितानि, तेषां उपालम्भः एव व्यापारः यस्य तं—For whom censuring the irresistible foul play of Fate was the only activity remaining.

लव...लवेषु–लावण्यं भूयिष्ठं यत्र, एतादृशं यद् निर्माणं तेन परिपेलवानि–Delicate because of such a frame (निर्माण) where loveliness predominates. दारुणविजृम्भितस्य–दारुणं विजृम्भितं यस्य तस्य (मन्मथस्य)– Who has acted so dreadfully. कियच्चिरं...भविष्यति.– How long will he go on with happy results? She means, he i. e. Madana cannot continue with his havoc for a long time, for Mālatī will soon break down. कुशलावसानता–कुशले अवसानं, तस्य भावः क्षेमपर्यवसायित्वं–The condition of a happy ending (अवसान). रमण...वरणानि–कलहकोपेन यः उपरागः तेन पल्लवितः यः केरलीकपोलः तद्वत् कोमलः उद्वेल्लन् विमलः चन्द्रः तस्य चन्द्रिकया उद्दामदलितं तिमिरस्य आवरणं येषां तानि (विभावरीमुखानि)–Whose veil (आवरण) of darkness has been violently (उद्दाम) torn asunder (दलित) by the light of the rising (उद्वेल्लन्) moon, soft and clear like the cheek of a Kerala woman (केरली), kindled (पल्लवित) with the glow of anger in the love-quarrels with her lover (रमण).' Kerala women were noted for their beauty. Cf. तस्या अतिगौरत्वेन लौहित्यार्थं ग्रहणम् । C. विभावरीमुखानि–The forepart or the opening hours (मुख) of the nights (विभावरी). उल्ल...ङ्गनाः–उल्लसितः यः दुग्धसिन्धोः पूरः तद्वत् धवलं उज्ज्वलं, च ज्योत्स्नाजलं, तेन प्रक्षालितं गगनाङ्गनं यैः ते (०परिणाहाः)–Which wash the court-yard (अङ्गनं) of heaven with

the water of the moon-light, bright and white like the rising flood (tide) of the Milky Ocean (दुग्धसिन्धु). परि...मुखा'–परिमलिताः (संजातपरिमलाः) ये पाटलाबकुलाः, तेषां निर्मथेनन यः बहल-परिमलस्य उद्गारः, तस्य संवलनेन (मिश्रीभावेण) मसृणाः मांसलायमानाः ये मलयमारुताः तैः उद्धूमायितानि दश-दिशां मुखानि: ये–Which render smoky the faces of the ten quarters by means of the gentle Malaya breezes, fattened (मांसलायमान) with the mixing (संवलन) of the thick perfume, emitted (उद्गार) on account of their friction (निर्मथन) with the fragrant पाटला and बकुल flowers. परिमलित is a form like कुवलयित, obtained by the addition of the suffix इतच् to the word परिमल, in the sense of तदस्य संजातम् ।. वसन्तरजनीपरिणाहाः–The protracted or long-drawn (परिणाह) nights of spring. V. L. ०परिणामाः, which would refer to 'the closing hours of the nights,' having already spoken about मुखानि.

III. 14. तद्विषयः—सः (माधवः) विषयः यस्य सः–Which has him as the object. गुणज्ञता–Appreciation of the merits (of माधव). नन्दितं–Delighted, pleased. स्थाने. adv. It is proper, justly. प्रमादः—अनिष्टम्–Calamity.

III. 15. सौकुमार्यैकसारं—सौकुमार्यमेव एकः सारः स्थिरांशः यत्र तद् (वपुः)–With its one (and only) essence of delicacy. She points out the contrast between the frail delicate body of मालती and the fierece God of Love with his five arrows (पंचबाण). Cf. अरविन्दमशोकं च चूतं च नवमाल्लिका । नीलोत्पलं च पञ्चैते पञ्चबाणस्य सायकाः ।. To add to it, has come spring with its fragrant breezes, mango blossoms and lovely moon. चालि...प्रसूनः—चालितैः मलयवातैः उद्धूतानि चूतानां (आम्रवृक्षाणां) प्रसूनानि यस्मिन्—At which the mango-blossoms are stirred by the blowing Malaya breezes. चारु...तंसः—चारुचन्द्रः अवतंसः यस्य—For whom the lovely moon serves as an ear-ornament (अवतंस). सनाथं–युक्तं–Possessed of. संजीवनं–Life-restoring, bringing to life.

III. 16. परि...वैजयन्ती–परिणतः यः बिसकाण्डः, तद्वत् पाण्डुः मुग्धः च यः स्तनपरिणाहः, तस्मिन् विलासवैजयन्ती–(The garland which is) a flag (proclaiming) the charms of her full-grown, expansive breasts, pretty and white like a developed lotus-stalk.

Note the poet's self-contradiction, in that, elsewhere he describes her ' budding breasts(स्तनमुकुल). ' II. 5.

कलकल :—A great noise. जानपदाः–Inhabitants of a country (जनपद), as opposed to पौर 'a citizen'. यौव...निवेशः–यौवनारम्भगर्वेण संभूतौ दुर्विषहौ अमर्षरोषौ, तयोः व्यतिकरेण यः बलात्कारः, तेन विघटितं उद्घाटितं च यत् लोहपञ्जरं, तत्र निबद्धा शृङ्खला, तस्या निरोधस्य यः प्रतिभङ्गः, तेन संकलितः यः निजलीलाविलासः तेन उद्वेल्लन् यः बहलः उत्तुङ्गश्च लाङ्गूलः, तस्य विकटेन वैजयन्तिकायाः इव आडम्बरेण उद्दामशरीरसंनिवेशः यस्य सः–Whose bodily form (संनिवेश) is fierce because of the formidable (विकट) banner-like display (आडम्बर) of the heavy long tail (लाङ्गूल) uplifted in natural playful grace regained (संकलित) after breaking through (प्रतिभंग) the strong hold (निरोध) of the chain that secured (him) to the iron cage which was burst (विघटित) and flung open (उद्घाटित) in a mingled (व्यतिकर) feeling of intolerance (अमर्ष) and rage, which have become unbearable having been developed (संभूत) by the pride of the prime of youth. मठात्–From the convent. तत्क्षण...कन्दरः—तत्क्षणे सतृष्णं कवलिताः अनेकदेहिदेहाः, तेषां अवयवमध्यगताः निष्ठुराः आस्थिखण्डाः, तेषां टङ्कारेण कटकटायमानाः करपत्रवत् कठिनाः दंष्ट्राः, ताभिः करालं मुखकन्दरं यस्य सः–Whose cave-like mouth is horrid with saw-like (करपत्र) harsh jaws creating a grating sound (कटकटायमान) by the cracking (टङ्कार) of hard bits of bones from the limbs of the bodies of many creatures gobbled (कवलित) hungrily. प्रच...निवहः–प्रचण्डवज्रनिर्घातवद् दारुणः चपेटः, तेन आमोटनं, तेन पातिताः अनेकनरतुरंगाः, तेषां जाङ्गलं (मांसं), तस्य उद्गारेण भरितः गलगुहागर्भः, तत्र गंभीरः घर्घरः यः उरल्लिः (गलगर्जितं), तेन यः गल्लपूरणशब्दः, तस्य संदर्भेण प्रतिरवाभोगः (प्रतिशब्दविस्तारः), तेन भीषितः नष्टो (यथा भवेत् तथा) विद्रावितः अशेषजननिवहः येन सः—Who frightened and routed out of sight (नष्ट) the whole crowd (निवह) of people by the wide-spreading (आभोग) echo of the continuous sound (संदर्भ) of his deep and hoarse mouth-filling (गल्लपूरण) growls (उरल्लि) from the depth of his cave-like throat filled with the eructation (उद्गार) of the flesh (जाङ्गल) of many men and horses levelled down by the smashing blow of a slap from his paw, (which is) as disastrous as the fall of the ponderous thunder.

bolt. कठोर...पथः-कठोरः नखरश्च कर्परः, तेन आक्रमणं, तेन निर्दयं दारिता जन्तूनां गात्रावयवाः, तेभ्यः प्रवृत्तेन रक्तेन कर्दमितः गतिपथः येन सः-Who made his track miry (कर्दमित) by the blood issuing from the limbs of the bodies of animals cruelly mangled, after having been overpowered (आक्रमण) with his hard and sharp (नखर) paw (कर्पर). लीलायितं-The play, sport.

सहर्षसाध्वसम्-With mingled joy and fear. अम्महे एषोऽपीहस्थ एव। अम्महे-An exclamation of joy and wonder, (almost in the sense of Marathi अगबाई! ...अगबाई! हेही इथेंच!) अत...लोचनया-अतर्कितं (यथा तथा) उपनतं यद् दर्शनं, तेन उल्लसिते लोचने यस्याःसा-Whose eyes brightened at my unexpected (अतर्कित) sight.

III. 16. He describes his feelings of pleasure and happiness, at being observed by मालती with those eyes of love and joy. पौण्डरीकेण दाम्ना-By a garland of lotus flowers. पुण्डरीकाणां इदं-पौण्डरीकम्. अविरलं बद्धः- Closely bound. The bright and white series of glances on him was, as it were, a garland of lotuses. स्नपितः-Bathed. निर्भरेण दुग्धस्रोतसा-By a thick stream (स्रोतस्) of milk. Her steady gaze is fancied to be the stream of milk which bathes him. कृत्स्नः कवलितः-Entirely or completely swallowed. स्फारितेन-Dilated, expanded. "The eyes in wonder have been so widely dilated that I am completely swallowed by them, as it were!" प्रसभं-Forcibly. सान्द्र-Thick. साटोपं-In a majestic way. अप्रमत्तः-Without being negligent, careful, cautious. संशयः-Risk, danger.

III. 17. संस...खण्डः-संसक्तं त्रुटितं विवर्तितं अन्त्रजालं, तेन व्याकीर्णं (सद्योहतत्वात्) स्फुरत् अपवृत्तं (अधोमुखं) रुण्डखण्डं (कबन्धरूपं शकलं) यत्र सः (मार्गः)-Having the quivering remains of upturned (अपवृत्त) trunks, and spread over with a net-work of entrails, sticking (to the ground), cut up in pieces, and rolled up in coils (विवर्तित). कीला...पङ्कः—कीलालव्यतिकरेण (रक्तसंचेन) गुल्फदघ्नः गुल्फपरिमाणः पङ्कः यत्र स.—With an ankle-deep mud formed by the mixing of blood (कीलाल). गुल्फदघ्न is a word obtained by the addition of दघ्नच् in the sense of प्रमाण. Cf. प्रमाणे द्वयसज्दघ्नञ्मात्रचः। पा० सू० V. 2-37.

Cf. ऊरुद्घ्न, जानुद्घ्न etc. गुल्फः प्रमाणमस्य ।. प्राचण्ड्यं-प्रचण्डस्य भावः-A frightful aspect. नखायुधः-A tiger. नखाः आयुधं यस्य ।.

III. 18 क्रमगता-Gone within his reach or clutches. तदभिपातितात् पुरुषात्. From a man felled down by him i. e. the tiger. Note how the verse is being recited in bits by the various characters. अत्याहितं-महद्भयं-A great danger or calamity. दुर्जातं-Evil, calamity. व्यालनिवहः-व्यालस्य नखैः निःसृतः रक्तनिवहः यस्य । क्षिति...ष्टम्भः—क्षितितले निषक्तायाः खड्गलतायाः अवष्टम्भेन निश्चलः-(Making himself) steady with the support of his creeper-like sword stuck (निषक्ता) into the ground. क्लाम्यति.—Faints.

IV Act.

विपन्नजनानुकम्पिन्–One who is compassionate (अनुकम्पिन्) for the afflicted (विपन्न). कमण्डलुः–A wooden or earthen water-pot used by ascetics. पटाञ्चलं–The skirt of the garment. सखि लवङ्गिके दिष्ट्या etc.—'मालती intends her speech for माधव, but it would be hardly consistent with the character of a well-bred girl to address herself directly and unreservedly to the man for whom she has conceived a passion, and must on that account make her open advances as slow as possible, especially as she has not been yet given to him by her father. She, therefore, looks at लवङ्गिका and directs her speech to her. एष एव सः–' This is he i. e. मकरन्द', whose cause of love बुद्ध० was pleading with her, and for whom she had begun to feel some attachment. This is the first time she sees him, although, as the stage direction at the beginning of the Act, मदयन्तिका-लवङ्गिकाभ्यां अवलम्बितौ...माधवमकरन्दौ etc., tells us that she was holding him in his arms! This she does, however, in ignorance of his identity, and out of gratitude for him, her saviour. The other reading for this stage-direction मालतीमदयन्तिकाभ्यां अवलम्बितौ which makes मालती to support माधव her lover, would appear to be a better reading, were it not inconsistent with our notions of an Indian girl like मालती, who would not and should not be bold enough to even do the needful service in such situations! अन्यादृशेषु–Persons of a different nature; not so noble as माधव or मकरन्द. पक्षपातिनी–Partial, having a special liking for, and therefore speaking well of them. भद्रं भद्रं वदन्ती। Com. रमणीयः—Sweet, pleasing. She suggests that मालती's selection of her man is also good, and it is all pleasing to hear the talk of their love, although it has reached the stage of a scandal. रमणीयोर्जितं दर्शनं–An interview which is both romantic and striking or glorious (ऊर्जितं) in rousing love in eachother's heart. रमणीयं संभ्रमस्त्रस्तांशुकं सम्यग्विभाव्य परस्परावयवसौष्ठवग्राहित्वेन साध्वसव्याजाद् दृढालिङ्गनमहोत्सवानुबन्धित्वेन च मनोहरम्। तथा ऊर्जितं बलवद् दुस्तरविपन्निस्तरणोपकारमूलत्वेन। दैवात्–(Brought about) by Fate. It was really good

luck that the two **have met eachother** in such a nice and romantic situation, which could never have been possibly arranged by us. संनिधापित:–Made to be near or present (on the scene). काचिद् वार्ता–Some news. He hesitates to tell what he has heard about the proposal of giving मालती to नन्दन, lest he should wound her feelings and give her a shock. परापतन्–Hastily returning. शार्दू...गतां–शार्दूलावस्कन्दस्य गोचरगतां–Within the reach of the tiger's attack (अवस्कन्द). विमृशत:–Think, reflect, as to what the news might be. सुहृद्बुद्ध्या वर्धितोऽसि मालती–You have been congratulated by मालती, on your friend's recovery from his swoon (बुद्धि). प्रीतिदायस्य–वर्धापकदानस्य–Of a gift as a token of joy or pleasure and also of love. When a good news is told the person who brings the news, deserves to be given a reward.

IV. 1. व्याल...मुग्धं (मां)–व्यालेन व्रणित: य: सुहृद्, तस्य प्रमोहेन मुग्ध., त–I) who lost my consciousness at (the sight of) the swoon of my friend wounded by the tiger. सौजन्यात्–Out of her gentle gracious nature, out of her goodness (of the heart). मां गतव्यथं विहितवती–Made me free of the trouble, removed my pang. यत्...तद्–Since...therefore. पूर्णपात्रवृत्त्या–In the nature of or as (वृत्त्या) a present willingly parted with and given over to a person who brings the happy news. Cf. हर्षादुत्सवकाले यदलंकारांशुकादिकं । आकृष्य गृह्यते पूर्णपात्रं स्यात् पूर्णकं च तद् । or वर्धापकं यदानन्दादलंकारादिकं पुनः । आकृष्य गृह्यते पूर्णपात्रं पूर्णानकं च तद् ॥ हारावली. The presents are not in fact gifts, but are snatched away from the person, as by right. माधव therefore means that she can (प्रभवति) take away these things viz. my heart and my very life, as her legitimate reward and he would most gladly part with them. Cf. कदा मे तनयजन्ममहोत्सवानन्दनिर्भरो हरिष्यति पूर्णपात्रं परिजनः । काद० प्रतीष्ट:–Accepted, received. परमेश्वरेण–By the king, ' the Supreme Lord.' संभावयाम:–Do honour to, celebrate. कारयाम: । प्रमोद:–उत्सवपूर्वक: हर्ष: ।. वैवर्ण्य–विवर्णस्य भाव:–Paleness, loss of colour. सहपांसुक्रीडनात्–By having played together (even as children) in the dust (पांसु); being friends from the earliest childhood. युष्माकं लाभेन–By having obtained you (as our nearest relatives). सखि अस्माकं... मन्त्रयितव्यम्–'What, oh friend, must this be told even to us?' लवङ्गिका

means 'There is no question, whatsoever, that we have gained as much as you have, why even more, by this alliance with the king's favourite, and that therefore there is no need of telling us these obvious things.' Another interpretation would be— 'Well, we too have to say that our desires have also been fulfilled by this alliance.' यदेतत्त्वया मन्त्रितमस्माकं मनोरथाः पूर्णा युष्माकं लाभेनेति वयमेव सद्ब्रूमः । तेन त्वं मकरन्देन परिणेतव्येति मनोरथा अस्माकमेव पूर्णा भविष्यन्तीति गूढमुक्तम् । व्यक्तं तु युष्माकं राजमित्राणां लाभेन वयमेव पूर्णमनोरथा इति भावः । Com. One more interpretation, suggested by जगद्धर 'We too have with us a precious possession in Kāmandakī (Pr. मन्तिदव्वं=मन्त्रिद्रव्य)' is far-fetched. हृद्...सुन्दरं–हृदयभरितौ उद्वृत्तौ च विस्मयानन्दौ, ताभ्यां सुन्दरं यथा तथा (पर्यस्यन्ति)–In a manner charming on account of the joy and wonder that remain (उद्वृत्त) after having filled their hearts. The form भरित is explained as भरः संजातोऽस्य ।. आन्दो...हराः–आन्दोलायमानेन (upset, disturbed, lit. swinging)–धीरत्वेन मनोहराः (कटाक्षाः)। Read पर्यस्यन्ते–Are cast or exchanged. The Pr. पल्हत्थंति is Passive Pres. III Pl. of पल्हत्थ, a Deśi form equivalent to Sanskrit पर्यस् 'to throw.' (Comp. Mar. पालथा). Bh. Wrongly takes it as पर्यस्यन्ति. दलि...सदृशाः–दलितं यद् नीलोत्पलं, तत्सदृशाः– Like full-bloomed lotuses. मनो...बन्धौ–मनोरथैः निर्वृत्तः संबन्धः याभ्यां तौ– Who have accomplished their union in their mental yearnings. मानसं मोहनं–Mental enjoyment.

IV. 2. ईष...विषमं–ईषत् यद् तिर्यग् वलनं, तेन विषमं–Slow and hesitating because slightly turned askance (तिर्यक्). कूणितप्रान्तं–With its corners contracted (कूणित). दृष्टिद्वयेन सुरतप्रागवस्थोक्ता । प्रेमो...लुलितं–प्रेम्णः उद्भेदात्–अतिपरिपाकात् स्तिमितं लुलितं–अर्ध-मुकुलितं च । Steady and half-closed on account of the development of passion. अनेन रताभोग उक्तः किं...भ्रु–किंचिदाकुञ्चिते भ्रुवौ यत्र । अन्तः...मसृणं–अन्तर्मोदस्य अनुभवेनं मसृणं– Softened in the relish of internal joy. अत्र रतावसानमाह । स्तम्भ...पक्ष्म –स्तम्भेन, (कथं पुनः संगमो भावीति) चिन्तया निष्कम्पं पक्ष्म यस्य । आकेकराक्षं–आकेकरं (आकुञ्चितं) आक्षि यत्र–With the eyes contracted or half-closed (आकेकर).

IV. 3. जीवितप्रदायी–Lit. the giver of my life, Saviour. माधव gives vent to his mood of despair which has filled him at the sad news of the proposed marriage of मालती with नन्दन. बिसि...भिदुरः–

बिसिनी–सूत्रवद् भिदुरः भेदनस्वभावः–Liable to break or fragile like a lotus-fibre. आशातन्तुः–The thread of hope. Evidently he refers to his hopes long cherished, for winning मालती. आधिव्याधिः–आधिर्मनोव्यथा, तद्रूपा व्याधिः–The disease of mental agony. निरवधिः–Without any limit, unchecked. पारिप्लवधुरा–चपलकक्षा, चित्तचाञ्चल्यस्य अरतिरूपस्य धुरा–The yoke of restlessness. प्रतिष्ठां व्रजतु–स्थितिं बध्नातु–Fix itself, settle down. अव्याजं–निष्कपटं. विस्रम्भेण–Undisguisedly, freely. स्वास्थ्यं धत्तां–निराकुलो भवतु–Be at ease. भवतु ..मदनः–Cf. काम इदानीं सकामो भवतु येनासत्यसन्धे जने सखी पदं कारिता। शा॰ IV.

IV. 4. समानप्रेमाणं–समानं प्रेम यस्य सः तं–The person (i. e. मालती) whose love was equally (intense). वामारम्भे–वामः प्रतिकूलः आरम्भः यस्य–Whose working was opposed to me. परिणतिः–The result, development. For this idea Cf. प्रतिकूलतामुपगते हि विधौ विफलत्वमेति बहुसाधनता। दान...समये.—At the time of hearing (the news) of her being given away (to नन्दन). Her face that turned pale at the shock of the news is likened to the lustreless morning moon. प्रवि...प्रभं–प्रविगलन्ती प्रभा यस्य तद्. Whose lustre was being lost. प्रात...द्युति–प्रातश्चन्द्रस्य इव द्युतिः यस्य तद्–Having the lustre of the moon of early morning. Cf....पुनर्दृष्टिं बाष्पप्रसरकलुषामर्पितवती। मयि क्रूरे यत्तत् सविषमिव शल्यं दहति माम्॥ शा॰ VII. 9.

दुष्करं प्राणिति—She lives a miserable life. निराशा–With all hope lost. निर्गता आशा यस्याः। अमंस्त–Aorist III sing. of rt. मन् 'to think.' भूरिवसु...दास्यति–Her argument is that since भूरिवसु, मालती's father, never promised माधव or gave him any inkling to imagine that he himself would give her to him, the present news does not alter the situation in the least. न परिहीयसे–'You have not lagged behind (परिहीयसे) the situation in which you were before you heard this news; although I admit, the situation has not improved, you are none the worse off than before'. दत्त... दुष्क्येत–मकरन्द hits at the weak point in her argument. मालती before was a free girl and could be wooed by him without any fear or impediment. But now she is दत्तपूर्वा 'Already given to another' by her father, before he could endeavour to secure her for him-

self. There is thus the fear of the father now, and the obstacle of नन्दन in the way, apart from the moral aspect of cherishing a desire for one who is thus given away. स्वयं राज्ञैव—By the King himself and not by भूरिवसु. वाक्प्रतिष्ठानि–वाचि प्रतिष्ठा येषां तानि–'Depending or based upon the words uttered.' व्यवहारतन्त्राणि–Affairs, dealings. She means that the *words* uttered, by way of giving promises or assurances govern the mutual dealings of men. It is the *words* that bind men and make them responsible for their actions. Bhūrivasu for instance by his remark, प्रभवति निजस्य कन्यका-जनस्य महाराजः, can any moment turn round and remind people of what he *actually* said, if at all they would blame him for his breach of promise. पुण्या...हेतवः व्यवस्थाः—All arrangements resulting in merit or sin. वाचि आयतन्ते–Rest or depend on words. The question of sin is also settled in view of the *utterances* of the man in his transactions. The truthful धर्मराज too, took advantage of *words*, when he declared loudly on the battle-field that 'अश्वत्थामन् was killed', although ending in a low tone that it was an elephant of this name. Cf. अश्वत्थामा हत इति पृथासूनुना स्पष्टमुक्त्वा । स्वैरं शेषे गज इति किल व्याहृतं सत्यवाचा ॥ वेणी० III. प्रमाणम्–Authority. धर्माचारसमयः–An established guiding principle (समय) of religious behaviour, a religious convention. अविमर्शितव्यम्–'Not fit to be taken into consideration; should not be thought of.' V. L. विमर्शितव्यम् 'is a matter for thought, has to be considered, (before giving any decision)' since it has no sanction of usage or scriptural authority. Note the very skilful analysis and discussion of the situation 'with a view to make out (and reaffirm) that the intelligence given by the man makes no difference in the condition of माधव as regards the prospect of getting मालती. For even before, he knew what भूरिवसु had said to the King as regards the giving of मालती to नन्दन, and now we have been told that she has been given by the *king*. भूरिवसु's words really did not authorise the king to do so; for though they were true in themselves, they were not applicable to मालती. Hence the King's act cannot bind भूरिवसु' Bh. अनवधाना–नास्ति अवधानं यस्याः सा–Inattentive, heedless.

IV. 5. सपत्नेषु–शत्रुषु–Even in enemies. पापं–Evil, calamity. Cf. अतिस्नेहः पापशङ्की । शा० IV. or प्रेम पश्यति भयान्यपदेऽपि । युज्यमानं–योग्यं, fit, proper.

IV. 6. Construe :—निजे अस्मिन् शिशुजने दया वा स्नेहो वा भवत्याः चित्तं संसाराद् विरतं अपि द्रवयति । अतश्च प्र.…मुखः (अपि) ते यत्नः प्रसक्तः (सन्) प्रभवति । अपरं (तु) दैवं (प्रभवति) । द्रवयति. Melts, softens. प्रव…मुखः– प्रव्रज्यायाः सुलभः यः समयाचारः तस्माद् विमुखः– (Although) running counter or antagonistic to the prescribed course of conduct natural to an ascetic life (प्रव्रज्या). प्रसक्तः प्रभवति–अविच्छिन्नः सन् प्रभवति–Being constant or ceaseless prevails i. e. proves effective. Bh. takes it in a different way. 'प्रसक्तः–प्राप्तः, संजातप्रसङ्गः–An occasion for thy effort has come to exist or thy exertion has become due'. दैवमपरं (प्रभवति)–But then there is another force viz. Fate which, too prevails and pulls the other way. सकरुणानुरागं–करुणया अनुरागेण च सहितं यथा तथा–With pity and love. कष्टम्–Alas ! एतावती लोकयात्रा–This much career or association (of माधव with मालती).

IV. 7. प्रकटय्य–प्रकाश्य–Having shown or manifested. एकरसां– एकः रसः यत्र तां–In which there was only one flavour i. e. unalloyed, of one kind, equable. अकाण्ड…दारुणः–अकाण्डाद् अकस्माद् विवर्तनेन– अन्यथा भावेन दारुणः–Cruel in its sudden turn. प्रविशिनष्टि (रुजं)–Intensifies, heightens. This verse is repeated in IV act of the उत्तररामचरित. फलं पारणतं–The fruit (of my life of love) has ripened and therefore it marks the close of this life. अत्र पुरा विरहदशायां माधवप्रतिच्छन्दकादिदर्शनाद् धारितस्य जीवितस्य पर्यवसानं वृत्तम् । Com. कापालिकत्वं– His nature as that of a man belonging to the कापालिक sect, i. e. his ruthless and cruel nature. This suggests the अघोरघण्ट episode of the V Act. निर्व्यूढं–'Proved true, carried out successfully, indicated.' Cf. हा तात, निर्व्यूढस्तेऽपत्यस्नेहः । उत्तर० I. निर्वाहः प्रतिपन्नवस्तुषु सतामेकं हि गोत्रव्रतम् । मुद्रा०. प्रतिष्ठितः–Effected, completed, accomplished. दारु…परिणामः–The result or the development suited to his cruel working. Bh. understands प्रतिष्ठित in the sense of 'ensured, rendered certain, settled'. Fate rendered her passion so strong and unbearable that it made a havoc on her constitution, and

now the end is in keeping with this, in as much as she is not to be happy but miserable for ever, and perhaps to die. आश्वासनमात्रं–Mere consolation. सह...कातरा–सहजस्नेहेन कातरा । संश...फल्यः–संशयितं जन्मसाफल्यं (मालतीप्राप्त्या) यस्य सः–Whose achievement of his life's object is in suspense or hangs in the balance. महामांसविक्रयात्–Other than selling human flesh (महामांस). For its significance, see the Introduction.

IV. 8. सरसप्रहारं–Whose wounds were fresh or bleeding (सरस) अग...रीया–न गणितं स्खलद् उत्तरीयं स्तनावरणवासः यया सा । Unmindful of the upper garment slipping down. एतेन निरन्तरस्तनस्पर्शः सूचितः । त्रस्तै...दृष्टिः–त्रस्तः एकहायनः (एकं हायनं वर्षं यस्य) कुरङ्गः तस्य इव विलोला दृष्टिर्यस्याः सा—Having unsteady eyes like those of a one-year old fawn. The phrase is repeated in the उत्तर० III. अमृतसंवलितैः–Besmeared with nectar. 'बुद्धरक्षितप्रियसखी must be taken as a हेतुगर्भ विशेषण, 'easy to be got because she is the friend of बुद्ध० who will influence her in your favour and induce her to marry you.' Bh.

IV. 9. क्रव्याद् or द्–A carnivorous animal like a tiger. व्यक्त...रमणीयः–व्यक्तेन स्नेहेन स्तिमितः रमणीयश्च—Steady and charming through mainfested love पारासिन्धुसंभेदः—पारा च सिन्धुश्च ते नद्यौ तयोः संभेदः संगमः–The confluence of the rivers पारा and सिन्धु. For its location, see Introduction. अवगाह्य–Having bathed.

IV. 10. Construe :—स्नानमात्रोत्थिताभिः जल...न्नताभिः रुचिर... वधूभिः परिगततटभूमिः (संभेदनः) । जल...न्नताभिः–जलेन निबिडितं अङ्गलग्नं यद् वस्त्रं तेन व्यक्ताः निम्नोन्नताः नाभिमध्यकुचमण्डलनितम्बजघनाद्यवयवसंनिवेशाः यासाम् 'Whose ups and downs i. e. the depressed and elevated parts of the body are clearly manifested or brought into relief by the garments closely sticking (निबिडित) in water.' The picture of ओलेती, which evoked such hot controversy in the learned circles of Maharashtra, would explain the idea underlined in this expression. Cf. संदष्टवस्त्रेष्वबलानितम्बेषु etc. । रघु० XVI. 65. स्नान...त्थिताभिः–स्नानमात्रादुत्थिताभिः– Who have just emerged (from water) after their bath. मात्रपदेन स्नानार्द्रवस्त्रापरित्यागः सूचितः । Com. रुचिर...स्वस्तिकाभिः—रुचिरः यः कनककुम्भः तस्य श्रीः विद्यते अस्य सः, एतादृशः आभोगः (परिपूर्णता) ययोः तौ च तुङ्गौ च कुचौ, तयोः विनिहितौ हस्तौ एव

स्वस्तिकौ याभिः ताभिः—(By those women) who have placed their hands in a Svastika-like pose i. e. crosswise on their lofty (तुंग) breasts having the fullness of the beauty of bright golden jars. The poet describes the peculiarly natural pose of women under such conditions, and thus betrays a keen sense of observation ! वधूभिः परिगततटभूमिः – The region of whose banks is crowded by young women (वधूभिः).

The Act is called शार्दूलविभ्रम, as it gives us the incident of the tiger, utilised by the poet mainly to bring मदयन्तिका and मकरन्द together.

कपालकुण्डला–The name of the female votary of the कापालिक sect. Lit. ' Wearing a human skull as an ear-ornament.'

V. I. In this verse, कपाल० proclaims the glory of शक्तिनाथ, ' the Supreme Divinity' according to the philosophy of her sect. षड...तात्मा–षड्भिः (चक्रैः) अधिकं यद् दशनाडीचक्रं तत्र स्थितः आत्मा यस्य सः–The Supreme Siva who resides in (a body in which there are) the six Chakras or Circles and ten Nādis or veins. The six Circles or चक्रs are–the ear, the navel, the heart, the throat, the palate, and the intervening space between the eye-brows. Cf. षट्सु कर्णनाभिहृत्कण्ठतालुभ्रूमध्यवर्तिषु शिवशक्तिसंवट्टस्थानेषु नाडीसंघट्टेषु हृदाद्यधिष्ठितप्राणविशेषचलनयोगात् चक्रेष्विव । Com. The various gods, forms of the Supreme Being, that reside in these places are these :–नाभौ ब्रह्मा हृदि श्रीशः कण्ठे रुद्रो व्यवस्थितः । ईश्वरो लम्बिकायां च तदूर्ध्वे च सदाशिवः ॥ ज्योतिःस्थानानि चैतानि षट्चक्राणि जगुर्बुधाः ॥ Bh. दशनाडी–or the Ten Nādis are–इडा, पिङ्गला, सुषुम्णा, सरस्वती, गान्धारी, हस्तिजिह्वा, पूषा, अलम्बुषा, कुहू and शाङ्खिनी. For their places on the body, cf. एताः प्राणवहा ज्ञेयाः प्रधाना दश नाडिकाः । **इडा** नासापुटे वामे **पिङ्गला** दक्षिणे भवेत् । **सुषुम्णा** तालु भित्त्वैव ब्रह्मद्वारं प्रवर्तिता । **स्वरस्वती** च जिह्वायां **गान्धारी** वामकर्णके । दक्षिणे **हस्तिजिह्वाख्या पूषा** वामे च लोचने । अलम्बुषा दक्षिणे स्याद् गुदद्वारे कुहूर्भवेत् । आब्रह्मरन्ध्रान्मार्गेण ब्रह्मरन्ध्रस्य **शाङ्खिनी** । सदा बिन्दुवहा ज्ञेया लिङ्गद्वारे च शाङ्खिनी ॥ Thus the human body, consisting of seven primary fluids (रसासृङ्मांसमेदोऽस्थिमज्जाशुक्राणि **धातवः**) has six parts or चक्राणि, and ten principal Nādis in a net-work of 72000 veins, whose function is to bear the wind. The whole body is presided over or tenanted by the Supreme Śiva who is deluded by the शक्तिs, and especially the प्राणापानमयी शक्ति. Some take षडधिकदशनाडीचक्रं to mean 'a circle of Sixteen Nādis', in which case the following six are added to those already mentioned above, लोलजिह्वा, इभजिह्वा, विजया, कामदा, अमृता and बहुला. हृदि...रूपः–हृदि विनिहितं रूपं यस्य–'Whose form is held within the heart, whose abode is the heart of men.' Cf. ईश्वरः सर्वभूतानां हृद्देशेऽर्जुन तिष्ठति । भ्रामयन् सर्वभूतानि यन्त्रारूढानि मायया ॥ भग०. तद्विदां सिद्धिदः—Who gives miraculous powers

to those who know i. e. realise Him. The सिद्धिs or Powers are—अणिमा लघिमा प्राप्तिः प्राकाम्यं महिमा तथा। ईशित्वं च वशित्वं च तथा कामावसायिता॥ अविचलितमनोभिः—With unswerving minds. For the idea in this line, Cf. अन्तर्यश्च मुमुक्षुभिर्नियमितप्राणादिभिर्मृग्यते। विक्र० I. 1. शक्तिभिः परिणद्धः—Surrounded or begirt by the 'Powers' or शक्तिs. According to the Yoga philosophers, there first existed the Supreme indiscriminate cause of all. Then to the Supreme Being, called शिवः or परः शिवः, a शक्ति called इच्छा was born, and from it sprang क्रियाशक्ति and ज्ञानशक्ति, and from these sprang the god सदाशिव, the representative of the element of ether, from him ईश्वर, the representative of wind, from him रुद्र, the representative of light, from him विष्णु of water, and from him ब्रह्मा of earth. Then followed the rest of the creation.' Bh. The Com. understands eight शक्तिs that surround शिव and they are—ब्राह्मी, माहेश्वरी, कौमारी, वैष्णवी, वाराही, माहेन्द्री, चामुण्डा and चण्डिका.

V. 2. She describes her flight through the sky on the strength of her Yogic miraculous powers, which enable her to be in direct communion with Supreme Śiva and which allow her to go anywhere she likes through the air without the slightest physical exertion. Construe:—नित्यं न्यस्त.. हितं हृत्पद्म...हितं शिवरूपिणं आत्मानं पश्यन्ती, नाडीनां उदयक्रमेण जगतः पञ्चा...कर्षणात् अग्रे नभोऽम्भोमुचः विघटयन्ती (इह) अभ्यागता। नित्यः—Enternal, permanent. Cf. अजो नित्यः शाश्वतोऽयं पुराणो न हन्यते हन्यमाने शरीरे। भग० II. न्यस्त...निहितं. 'Fixed or placed by a mystical न्यास or touching, in the circles of the six parts of the body'. न्यास consists in repeating a sacred Mantra and touching the six parts of the body (mentioned above) हृत्प...दितं—हृत्पद्मस्य मध्ये उदितं। शिवरूपिणं आत्मानं—Atman or the Supreme Spirit, in the form of शिव. लयवशात्—Through the power of absorption. 'लय, consequent on समाधि, is a state of mind in which the Yogin is conscious of one thing only, that on which, in a previous process called ध्यान, he has concentrated his mind.' Bh. नाडीनामुदयक्रमेण—पूर्वोक्तानामिडापिङ्गलादीनां वायुपूरणपरिपाट्या। In the course of the swelling of the veins. जगतः पञ्चामृताकर्षणात्—शरीरस्य पञ्चभूतात्मकस्य पञ्चामृतानां पृथिव्यप्तेजोवाय्वाकाशानां योगार्द्धिबलाद्य आकर्षस्तस्मात्—By the drawing off of the five elements from the body (जगतः)-

'When the wind is restrained by प्राणायाम and remains confined in the body, the five elements are drawn off from the body. Ordinarily when the wind moves, the five elements also move and perform their functions; and when it stops, they also stop.' Bh. अप्राप्तोत्पतनश्रमा—न प्राप्तः उत्पतनस्य श्रमः यया सा—'Not subjected to the experience of fatigue in flying up,' as the body becomes as light as cotton. This of course refers to the miraculous powers which a Yogin gets when he has succeeded in the eight processes of the Yoga. They are यम, नियम, आसन, प्राणायाम, प्रत्याहार, धारणा, ध्यान, and समाधि. 'अहिंसासत्यास्तेयब्रह्मचर्यापरिग्रहाः यमाः । पतं० यो० सू० II. 30; शौचसंतोषतपःस्वाध्यायेश्वरप्रणिधानानि नियमाः । II. 32. स्थिरसुखमासनम् । II. 46. तस्मिन् सति श्वासप्रश्वासयोर्गतिविच्छेदः प्राणायामः । II. 49. स्वविषयासंप्रयोगे चित्तस्य स्वरूपानुकार इवेन्द्रियाणां प्रत्याहारः । II. 53. When the mind does not operate on its objects, the other organs of sense, the eye, the ear etc. imitate the mind i. e. cease to perform their functions. This is प्रत्याहार, from whence follows a perfect control over the senses. देशबन्धश्चित्तस्य धारणा । III. 1. Concentration of the mind on a particular point, the navel, the heart, the head etc., or on any external object. तत्र प्रत्ययैकतानता ध्यानम् । III. 2. An uninterrupted perception of the object on which the mind is concentrated is ध्यान. तदेवार्थ-मात्रनिर्भासं स्वरूपशून्यमिव समाधिः । III. 3. When the meditator loses his own identity in the thing meditated, the perception of which is the only state of his mind, he is in the state called समाधि. Then according to the object on which the Yogin, having gone through the previous processes, fixes and concentrates his mind and enters into Samādhi, he acquires miraculous powers of various kinds. The last three processes are called संयम. भुवनज्ञानं सूर्ये संयमात् । III. 25. चन्द्रे ताराव्यूहज्ञानम् । III. 26. ध्रुवे तद्गतिज्ञानम् III. 27. नाभिचक्रे कायव्यूहज्ञानम् । III. 28. कायाकाशयोः संबन्धसंयमाल्लघुतूलसमापत्तेश्चाकाशगमनम् III. 41. 'One is able to move in the sky when he becomes light after having performed संयम on such light things as cotton or on the relation of the body to space. स्थूलस्वरूपसूक्ष्मान्वयार्थवत्त्वसंयमाद्भूतजयः । ततोऽणिमादिप्रादुर्भावः । III. 43-44.'—Bh.

V. 3. Construe :—उल्लोल...णीकः गगन...वेगः मयि पर्याप्तं रमणीय-डामरत्वं संधत्ते । उल्लो...णीकः-उल्लोलेन यातायातेन स्खलिता या कपालानां कण्ठवर्तिनी माला तस्याः संघट्टेन-क्वणिताः करालाः किङ्किण्यः यत्र सः-Where the harsh bells rang in consequence of the garland of skulls striking against them. पर्याप्तं-In an eminent degree, in ample measure. रमणीयडामरत्वं-रमणीयं यद् डामरत्वं भीषणत्वं उद्भटत्वं वा-Awful grandeur, charming dreadfulness. विघटयन्ती-Clearing all, separating. अम्भोमुच्-A cloud. The word नभस्, as the Com. says, is redundant.

V. 4. निबि...बद्धः-निबिडं यथा तथा ग्रन्थिबद्धः or निबिडेन ग्रन्थिना (by a tight knot) बद्धः । विष्वग्वृत्तिः प्रचलतिविष्वक् सर्वतः वृत्तिर्यस्य-Moves about on every side. (विष्वक). खट्वाङ्गघण्टा.-The bell attached to the staff. खट्वाङ्गः-A club or a staff with a skull at the top considered as the weapon of Śiva and carried by ascetics or Yogins. कृतावृत्ति-कृता आवृत्तिः यया सा (घण्टा)-Whirling round and round, moving circuitously. कृतमण्डलभ्रमणा । संस्का...दीर्घ-संस्कारेण संतानेन यः क्वाणः तेन दीर्घं-Prolonged by conditions (संस्कारेण) tinkling. पटु रटति-Gives out a sharp sound. विवृ...कुञ्जेषु-विवृतानि यानि निर्मांसतया शव शिरांसि तेषां श्रेणयः पङ्क्तयः तासां यानि कुञ्जानि (गहनाः प्रदेशाः) तेषु-In the recesses (कुंज) of the rows of the hollowed (विवृत) human skulls of the corpses. गुञ्जन्- Whistling, howling. अनव...हेतुः-अनवरतः रणत्कारः तस्य हेतुः-रणत्कारः Jingling, pealing sound. उत्तालः-Violent. पताकाः ऊर्ध्वं धूनोति-flutters my Flags upwards.

पुराण...गन्धिभिः-पुराणेन निम्बरसेन अक्तं प्रक्षिप्तं परिभुज्यमानं च यद् रसोनं (अम्लरसेनैकेनोनं पञ्चरसं- लसून' इति ख्यातं), तस्य इव गन्धः येषाम् तैः (धूमैः) Stinking like garlic besmeared with old Nimba oil and then fried (परिभुज्यमान. Cf. Mar. भाजणें). The Nimba oil seems to be an extract of the bitter निम्ब fruit. पुरस्ताद् विभावितस्य-To be observed in front. श्मशानवाटस्य-Of the court-yard or the enclosure of the crematorium. पर्य...साधनस्य पर्यवसितं (समाप्तं) मन्त्रसाधनं यस्य तस्य । सविशेषं-adv. 'On a grand scale'. पूजासंभारः-A collection of materials (संभार) for worship. This is worship in celebration of the successful conclusion of his मन्त्रसाधन which he had commenced with a promise to the deity of a human offering when he has attained the cherished powers by his Sādhana.

उपयाचितं–'Promised'; a promise is given to the Deity by the Votary, of a gift in exchange for the reward or successful accomplishment of his desires; it is equivalent to the idea of a 'नवस in Marathi. Cf. यद्दीयते तु देवेभ्यो मनोराज्यस्य सिद्धये । उपयाचितकं' तत्तु देहदं संप्रचक्षते ॥ हारावली quoted by Com. स्त्रीरत्नं–A gem of womanhood, the most beautiful woman. विदितं–Known, or obtained (उपलब्धं). उत्त...कुन्तलः–उत्तम्भिताः (tied up). कुटिलाः (curly) कुन्तलाः यस्य । कृपाणपाणिः–कृपाणः (sword) पाणौ (हस्ते) यस्य सः ।.

V. 5. परिधूसरं (अङ्गं)—Dusty, sombre, pale. ललि...न्यासः–ललितः विकटश्च न्यासः यस्य सः–Whose bearing (न्यासः–देहन्यासः) is graceful and yet fierce. न्यास is also understood in the sense of पदन्यास, 'Tread of steps.' श्रीमान्–Not a part of the compound, but to be taken separately. "Possessed of glory." मृगा...ननः–मृगाङ्कनिभं चन्द्रसदृशं आननं यस्य सः । Construe the last two lines thus–यस्य वामः पाणिः प्रका...हसः प्रवि...पङ्कः लल...ङ्गलः विनयं हरति । प्रका...हसः–प्रकाशितं साहसं येन सः । प्रवि...पङ्कः– प्रविगलत् असृक्पङ्कः रुधिरकर्दमः यस्मात्–From which mud-like (clotted) blood was dropping down. लल...ङ्गलः–ललत् (विलसत्) नरजाङ्गलं (नरमांसं) यत्र सः–With (lump of) human flesh (held) prominently (in it). विनयं हरति–Deprives him of gentle appearance (विनय). पणायिता-विक्रेता–Seller.

V. 6. The advent of night is being described by the poet in bold fancies with a forceful Gauḍī style. Construe :—व्योम्नः पर्यन्ताः तापि...वलिभिः इव तमोवल्लरीभिः व्रियन्ते । वसुमती प्रान्तवृत्त्या नूतने पयसि मज्जति इव । त्रियामा प्रारम्भे अपि वनेषु वात्या...प्रकाशं निजं नीलिमानं तरुणयति । व्योम्नः पर्यन्ताः–The line of the horizon, lit. the extreme borders of the sky. तापि...वलीभिः तापिच्छानां तमालपुष्पाणां गुच्छावलिभिः–'With the bunches of Tamāla flowers', which have a blue-dark hue. तमोवल्लरीभिः व्रियन्ते–Are being filled with the creeper-like (वल्लरी) coils of darkness. वसुमती–The earth. प्रान्तवृत्त्या–परितः पर्यन्तदेशनिमज्जनक्रमेण– 'In the gradual course of its extreme borders, from its extremities onwards.' The poet fancies that the earth (like a ship foundered) is sinking in the muddy waters. What sinks first is, therefore, the extreme edges (प्रान्त) of the earth and then afterwards, in this order (वृत्ति) would follow the main portion of the earth. नूतने पयसि– 'In the fresh muddy waters', corresponding with the

darkness. वात्या...प्रकाशं वातानां समूहो वात्या, वात्यानां मण्डलाकारवातानां संवेगेन विवर्तनेन विष्वक् सर्वतः विनता विस्तारिता वलयिता वलयाकारा स्फीता गभीरा या धूम्या (धूमसमूहो नीहारो वा) तद्वत् प्रकाशं सदृशं (नीलिमानं)—Appearing like (प्रकाश) dense (स्फीता) mist or fog (धूम्या), diffused widely (वितता) and formed into curly wreaths (वलयिता) by the violence of the hurricane (वात्या). प्रारम्भेऽपि–Just at the beginning of the night, when we do not get so much darkness. Out in the forests (वनेषु), however, it has become very dark. त्रियामा–The night consisting of three watches or Praharas (याम), the first and the last half Prahara being excluded. नीलिमानं तरुणयति–Intensifies or deepens (तरुणयति–makes young and strong) its dark colour (नीलिमन्).

The Introductory scene or the विष्कम्भक of this Act announces the dreadful incident of a young beautiful woman (no other than मालती) soon to be offered as an offering to the terrific goddess Karālā by अघोरघण्ट, providing at the same time for her rescue by माधव who happens to be on the scene as a 'Seller of human flesh.'

V. 7. Mādhava in his present love-lorn condition loves to imagine in his mind all those scenes of endearing actions of Mālatī which when conjured up in the fondness of his heart fill him with rapture. प्रेमार्द्राः (चेष्टाः)–Imbued with a passionate longing for each other. प्रेमन् is understood by Com. as संभोगप्रीति or 'An emotion which draws the two together and fills them with regard and longings for each other's company.' परस्पराश्रयघनं निरूढं भावबन्धनं । यदेकायत्ततापाधि तत्प्रेमेति निगद्यते । तेनार्द्राः सरसाः आनुकूल्यशालिन्यः।... यद्यदस्याः प्रियो वक्ति तस्य तस्याशुकारितां । योग्यतामार्द्रतामाहुर्मनःकालुष्यनाशिनीम् ।' Com. प्रणयस्पृशः– प्रणयं स्पृशन्ति तेनानुरज्यन्ते इति–Touched or tinged with love. प्रणय, distinguished from प्रेमन् which is the 'first passionate *longing*' is *this* very feeling deepened or intensified and therefore reaching the stage of 'Love.' उपचारैर्मिथो यूनोर्यद् बाह्याभ्यन्तराभिधैः । प्रेम नीतं प्रकर्षं चेत् स एव प्रणयः स्मृतः । परिचया...दयाः– परिचयात् तस्यैव प्रणयस्य पुनःपुनरवलोकनसंभाषणस्पर्शादिभिः परिपोषात् ... प्रौढस्नेहात्मकतापत्तौ सत्यां, उद्गाढः कदाचिदप्यनुपरमः रागः चित्तानुरञ्जकस्नेहप्रकर्षः, तस्य उदयः उद्रेकः यासु ताः–Marked with the manifestation of intense attachment (developed)

with growing familiarity.' This is the final stage of love, called स्नेह (Cf. परिणते यत्स्नेहसारे स्थितं।) or 'an undying affection for the person loved.' चेष्टाः मयि भवेयुः–May these endearing actions be mine ; i.e. may I be the object of these several feelings in Mālatī, since it would be such a delight to observe her behaviour under their influence." Construe :–यासु आशंसापरिकल्पितासु अपि अन्तःकरणस्य क्षणाद् बाह्य...रोधी आनन्दसान्द्रः लयः भवति । आशं...तासु–आशंसया परिकल्पितासु–Imagined in the fondness of hope (आशंसा) by me. कथमेतदीयप्रेमार्द्रकटाक्षगोचरो भवेयम्, कथममृतमधुरमाकूतगर्भमस्याः प्रणयवचनमाकर्णयेयम्, कथमेतदीयगाढालिङ्गनसुधारससरसि आत्मानं निमज्जयेयमित्यादिप्रकारेण **मनोरथमात्रोपस्थापितासु** अपि न तु परमार्थतोऽनुभूयमानासु । Com. बाह्य...रोधी–बाह्यकरणानां व्यापारः, तं रोद्धुं शीलमस्यास्तीति–Which instantaneously suspends the functioning of all external organs. आनन्दसान्द्रः लयः–लयः विलीनता, तत्प्रायःपिण्डपाथोन्यायेन तन्मयीभावः–Absorption (producing) deep rapture, an ecstacy of deep (सान्द्र) delight. आनन्दैकप्रचुरः प्रत्यगात्मनः इव ब्रह्मणि आनन्दात्मके विलयो मोक्षदशायां तद्वदित्यर्थः ।

V. 8. Continuing in the same strain of mentally relishing the sweet pleasures of her blissful company, he expresses his fond desires for her close embraces. Construe :–अपि (अहं) अति...स्तनं, प्रियया कर्ण...ननं तदङ्गपरिवर्तं आप्नुयाम् । अपि introduces 'a hope or desire; the sense being 'would that, how I wish.' अति...स्तनं–अतिक्रान्ता मुक्ता यया सा–अतिमुक्ता (मुक्ताहारमपास्य तदर्पणादतिक्रमः) मया ग्रथिता या केसरावली बकुलमाला, तस्याः सतताधिवासेन सुभगौ अर्पितौ स्तनौ मदीयोरसि निवेशितौ यस्मिन् तं (अङ्गपरिवर्तं)–(An embrace) in which her two breasts are placed (on my bosom), being rendered lovely with the constant fragrance of the Bakula garland woven by me and made to supercede (even) the pearl-necklace. Note V. L. अतिमुक्तकग्रथित–which is interpreted to mean 'that the Bakula garland had some अतिमुक्त flowers also interwoven with the Bakula flowers.' 'It is not proper, however, for the famous garland had no अतिमुक्त flower in it when woven by Mādhava'. V. L. अविमुक्त 'never set aside' is also to be noted, though not so good, as the idea is to be had from सतताधिवास. कर्णजाह ... ननं–कर्णजाहे (प्रियया) विनिवेशितं स्वकीयं आननं यत्र–'(And the embrace) in which my beloved has kept her face beneath my ear, Lit. leaning

upon or touch the root of the ear.' कर्णजाह is a form obtained by the addition of the suffix जाहच् to the word कर्ण, in the sense of मूल 'root)', acc. to the Sūtra तस्य पाकमूले पील्वादिकर्णादिभ्यः कुणब्जाहचौ। V. 2-24, and explained as कर्णस्य मूलम्। तदङ्गपरिवर्तम्-तस्याः अङ्गैः परिवर्तः or तस्याः अङ्गस्य परिवर्तः-A close embrace which enfolds (me) by her limbs, or an embrace of her whole body'. V. L. तदङ्गपरिवृत्ति-'An exchange between her body and mine.' आलिङ्गनवशात् तदङ्गं मदधीनं मदङ्गं च तदधीनं भवेदित्यर्थः। Another reading that we have from the Com. is तदङ्कपरिवर्तं 'Rolling in her lap'. तस्या अङ्के क्रोडे सर्वतो भावेन वर्तनम्। हृदयालिङ्गनामित्यर्थः यद्वा। तदङ्के परिवर्तनं ऊर्ध्वाधः क्रमेण पुरुषायितमाप्नुयाम्। It cannot be definitely asserted that the poet, a keen advocate of the Kāmasūtra, does not intend in the अङ्गपरिवर्त the sense of पुरुषायित, which as described by वात्स्यायन closely approaches the poet's description of the 'embrace' also. Cf. सा प्रकीर्यमाणकेशकुसुमाश्वासविच्छिन्नहासिनी वक्त्रसंसर्गार्थं **स्तनाभ्यामुरः पीडयन्ती** पुनः पुनः शिरो नमयन्ती...**ललाटे ललाटं निधाय** विश्राम्येत्। काम० II. 8. दूरे...एतद्-'This (stage) is too far off, this is too much to expect.'

V. 9. He means that he would be satisfied even with the sight of her lovely face which gives him the highest bliss. Construe :—यत्र (यस्मिन् मुखे) आलोक पथावतारिणि सुखानि संभूय इव चेतसि परं भूमानं आतन्वते, नेत्रोत्सवः च रतिं प्रस्तौति, यद् (च) बालेन्दु...च्चयाद् अवाचितैः सारैः इव उत्पादितं, तत् तस्याः मुखं अनङ्ग...गृहं भूयः अपि पश्येयम्।.

आलो...तारिणि-आलोकस्य पन्थानं अवतरति तस्मिन्-Coming within the range of eyes. सुखानि संभूयेव-All pleasurable sensations combining or collecting to gether as it were. परं भूमानं आतन्वते-Swell into great magnitude (भूमन्); produce the highest bliss. नेत्रोत्सवः-The delight of the eyes. It is called उत्सव because 'it *gives birth* (उत्सूते) to joy'. उत्सूते हर्षमित्येव उत्सवः परिकीर्तितः। रतिं प्रस्तौति-Commences a fresh course of love ; awakens mutual liking. रतिरिच्छा भवेद् यूनोरुभयप्रार्थनात्मिका। Cf. अकृतार्थेऽपि मनसिजे रतिमुभयप्रार्थना कुरुते। शा० II. 1. बाले...यात्-बालेन्दोः याः कलाः, तासां उच्चयः राशिः तस्मात्-From the pile of the young moon's digits. अवाचितैः सारैः उत्पादितं-Fashioned or moulded out of the essences culled. अन...गृहं-अनङ्गस्य मङ्गलगृहम् -The auspicious abode of the Love-God.

यत्सत्यं-To tell you the truth. तत्संदृ...विशेषः-He means 'even the sight of her face for which I seem to be yearning, will not make the slightest (अतिरिक्तः) difference in my present condition, for even now she is present in my heart, and I have as vivid a knowledge of her as if she were bodily present before me. Seeing her, therefore, is superfluous. I do *see* her even now, my whole soul being full of her.'

मम हि संप्रति...चैतन्यम्-The whole passage is a specimen of an abstruse style, in imitation of the Nyāya or Vaiśeṣika works, and it presupposes for its understanding a thorough knowledge of some of the technical terms of these systems. Knowledge, which is the basis of all dealings amongst men, is according to them two-fold, viz. अनुभव and स्मृति. While अनुभव or Perception means 'a direct cognition of an object as it really is.' स्मृति or 'Remembrance' is the knowledge produced by an impression alone (संस्कारमात्र) created by an object of which direct cognition was already obtained before. Cf. संस्कारमात्रजन्यं ज्ञानं स्मृतिः ।. We see a certain object whose characteristics or attributes of colour, shape etc. produce in our mind certain impressions (technically called संस्कार or भावना) and then later on, when these impressions are revived in our mind even in the *absence* of that object, we get a *recollection* of it. स्मृति, thus, has to be distinguished from प्रत्यभिज्ञा, which is not '*recollection*, but '*re-cognition*', that is, the repetition of the knowledge of the same object seen or cognised before. माधव in the first act was '*recognised*' by मालती when she saw him again in the garden and identified him with the same young man whom she had seen before and whose impressions of his first sight tallied with the impressions of his second sight and therefore could she say on the strength of this प्रत्यभिज्ञा, 'This is *he* who was seen by me already.' In स्मृति, however, as in the case of माधव of this Act, मालती is not present before his eyes, but the impressions formed about her at her previous meetings have been revived in his mind, and thus bring *recollection* of her to him. It is these impressions or भावनाs (also called संस्कारs) which

require first of all a direct perception of the object before they can give rise either to स्मृति or to प्रत्यभिज्ञा. साति...जन्मनः–सातिशयः दृढतरसंस्काराधानसामर्थ्यलक्षणातिशयसहितः यः प्राप्तः उपलम्भः पूर्वानुभवः। (आपातदर्शनं हि कदाचिन्न संस्कारमादध्यात्। आहितो वा संस्कारो दार्ढ्याभावान्न स्मृतिं जनयेत्। बुभुत्सापूर्वकं तु संपादितः साधीयाननुभवः संस्कारोत्पादनाव्यभिचारी तदुत्पादितश्च संस्कारो दृढत्वादवश्यं स्मृतिं जनयतीति सातिशयेत्युक्तम्।) तेन संभावितं आत्मनः जन्म येन सः (संस्कारः)–The संस्कार or the impression which has taken its rise from the former close or vivid (सातिशय) perception.' उपलम्भ is the same as अनुभव or direct cognition of the प्रत्यक्ष type. अनवरतप्रबोधात्– 'By the constant awakening of this संस्कार or impression.' प्रतायमानः–' Being extended or streched out.' तद्वि...प्रवाहः– तद्विसदृशैः मालती विलक्षणविषयैः ज्ञानान्तरैः अतिरस्कृतप्रवृत्तिः। तथा चान्तरा विषयान्तरास्फुरणान्न प्रवाहतिरस्कार इति भावः। Whose flow (i. e. the flow of this stream of the recalled or recollected image of मालती) is not disturbed or obstructed (अतिरस्कृत) by other cognitions dissimilar or at variance and inconsistent (विसदृश) with it. प्रिय...संतानः–The continuous stream (संतान) of the production (उत्पत्ति) of the cognition (प्रत्यय) in the form of a recollection (स्मृति) of my beloved'. He means that this recollection of her starts every moment in h mind, the impressions being revived by her various things and peculiar charming characteristics associated with her. अन्त... सारूप्यतः–Owing to the resemblance (सारूप्य) of my mental state to her.' My mental state has almost taken the same likeness, and thus the whole soul has assumed her form.' चैतन्यं तन्मयं इव करोति–Makes my soul or my inmost spirit one with her.' आत्मतत्त्वं मालतीमयं करोति। ... वेदान्तिनः खल्वेवमाहुः–इंद्रियार्थसंनिकर्षे सति अन्तःकरणं परिणामिस्वभावं वृत्त्याकारेण परिणमते। अन्तःकरणावच्छिन्नं च प्रमातृचैतन्यं वृत्तावपि प्रतिफलति।...तथा च प्रकृतेऽपि स्मृतेर्मालत्याकारकारित्वात् तत्प्रतिफलितचैतन्यं विषयचैतन्येन ऐक्यापन्नं विषयाकारेण स्फुरतीति। नन्वेवं तर्हि सा मालतीति एवं प्रतीतिः स्यान्न तु तन्मयत्वम्। किंतु संतानपदं पर्यालोचितं त्वया नैरन्तर्येण स्मर्यमाणतत्तांशाविगलनेन 'इव' मिति पुरोवर्तित्वप्रत्यक्षे प्रतिभाति। ततोऽपि चिरकालं तथैव भावनया इदंतयापि प्रविलयात् **प्रमातृचैतन्यतादात्म्यापन्नेव** प्रतियत इति भावनाया माहात्म्यमेतदेव। एवं हि कामातुरकामिनीसाक्षात्कारः प्रसिद्धः शास्त्रेषु।

V. 10. He describes by various poetic images, how his whole being is imbued with Mālatī. 'She is as it were absorbed

or dissolved (लीना) with me, as salt is dissolved in water'. But then in that case, she would lose her existence and her identity ! Hence the next fancy, 'she is reflected or mirrored (प्रतिबिम्बिता) in me.' The image in a mirror, however, required the presence of the object (बिम्ब), but Mālatī is absent. The idea of the reflection suits not ! 'She is portrayed or painted (लिखिता) on my heart within'. A lifeless picture is, however, far different from the real Beauty moving about gracefully in flesh and blood. 'Why, she is as it were carved (उत्कीर्णा) upon the heart by the Love-god with his chisel of five arrows !' The carved figure, however, occupies only a part of the body and not the whole ! She is, inlaid or implanted (प्रत्युप्ता) within the heart as a gem on the setting of the ring. Even then, the inlaid gem could be extracted. Hence the next fancy, that 'she is glued to it (घटिता) as it were by adamantine cement (वज्रलेप)'. The cement application is only on the surface. 'It appears she is dug deep (निखाता) within me ; she is nailed down (कीलिता) in my mind by all the five arrows (विशिखैः) of the Mind-born (चेतोभुवः) God, i. e. god of Love.' The idea of her being secured by nails is too harsh and cruel in the case of delicate Mālatī ! Therefore the last beautiful fancy of the poet, viz. that she is firmly sewn down (स्यूता) in me by a net-work of fine threads in the form of the continuous sallies of thought (चिन्ता) about her ! चिन्ता...स्यूता–चिन्तायाः संततिः, सा एव तन्तुजालं, तेन निबिडं स्यूता । कलकलः—A great noise. This was required to bring him down on the earth from the heights of heaven wherein he was soaring on the wings of romance. प्रग...कायस्य–प्रगल्भमानः (strutting or stalking about) कौणपानां (goblins, demons) निकायः (समूहः) तस्य ।

V. 11. Construe :–पर्य...स्त्यानं आभोगभीमं तमः चिताज्योतिषां औज्ज्वल्यं परभागतः प्रकटयति । सं...लयः उत्तालाः कट...तयः किल...हलैः संमदात् साराविणं कुर्वन्ति । पर्य...स्त्यानं–पर्यन्ते ज्योतिषां प्रान्तप्रदेशे प्रतिरोधिनशीलं मेदुरं (मांसलं) चयेन (संचेन) स्त्यानं (पिण्डीभूतं)–Thickened (स्त्यान) by accumulation and (rendered) dense and impenetrable (to light) at the borders. परभागतः प्रकटयति–Displays (the brilliance–औज्ज्वल्यं) at its best or highest.

परभागः–Excess, abundance, height. Cf. आभाति लब्धपरभागतयाधरोष्ठे लीलास्मितं सदशनार्चिरिव त्वदीयम्। रघु॰ V. 70. परभागतः वर्णोत्कर्षात्। तमसि संनिहिते सति तेजसां कान्त्युत्कर्षः स्फुट एव। Com. आभोगभीमं–आभोगेन (extent) भीमं भीषणम्। संस...लयः संसक्ता (अविच्छिन्ना) आकुला (त्वरायुक्ता) च केलिः येषाम्–Absorbed in their tumultous sports. किल...हलैः–किलकिलारूपैः कोलाहलैः–By their confused *kila-kila* cries. Cf. The Marathi word किलबिलाट. संमदात्–Through wild joy. कट...प्रभृतयः–कटपूतना नाम पिशाचविशेषाः–A class of goblins or evil spirits and others of such nature. सांराविणं—A tumultous uproar, a loud shout. For the form cf. अभिविधौ भाव इनुण्। III. 3. 44, and अणिनुणः। V. 4. 15. श्मशाननिकेतनाः–श्मशाने निकेतनं येषाम् — Having their dwelling place in the cemetery.

V. 12. अशस्त्रपूतं–Not sanctified by weapon. Flesh cut wtih weapons is not desired by goblins, as it is to be had in plenty on the battle-field and moreover it is too pure for the goblins' consumption! संमुखपतितस्य स्वर्गिणो मांसं शस्त्रपूतम्। अतस्तेषामिदमग्राह्यमिदमिति। यद्वा...शस्त्रहतमांसस्य रणे सुलभतया तेषामस्पृहातः इदमतादृशमिति। अव्याजं–निष्कपटं Unadulterated, pure (human flesh), with no fraud in it, genuine. पुरुषा...पकल्पितं–पुरुषस्य अङ्गाद् (आनीय) उपकल्पितं–' Obtained from male bodies.' Woman's flesh is not relished by the goblins. Cf. अशस्त्रसंछिन्नमयोषिदीयं नृमांसमार्द्रं गलदस्रबिन्दु यत्। etc. Com. समु...कुलः–समुच्चलत् उत्तालं यद् वेतालकुलं, तेन मुक्तः तुमुलः अव्यक्तः कलकलः, तेन आकुलः। उत्तालं–Frightful. आकुलः Filled with. प्रचालितः–Moved, set in motion.

V. 13. Construe :–कर्णा...ग्निभिः दंष्ट्रा...कटैः इत इतो धावद्भिः विद्यु...जालैः लक्ष्या...वपुषां उल्कामुखानां मुखैः नभः आकीर्यते। उल्कामुखानां– उल्का ज्वाला मुखे येषां ते–Goblins emitting flames of fire through the mouth. The Com. understands them to be a variety of jackals (शृगालभेदाः) कर्णा...ग्निभिः–कर्णयोः अभ्यर्णं आन्तिकं यावद् विदीर्णाभ्यां सृक्काभ्यां विकटं यद् व्यादानं (आस्यविकासः) तेन दीप्तः आग्निर्येषु–In which the fire is blazing at their opening (व्यादान) fierce-looking with its corners (सृक्क) stretched upto the ears. दंष्ट्रा...कटैः–दंष्ट्राणां (ऊर्ध्वाधःस्थितानां) अग्रैः विसंकटैः (विकरालैः)–Dreadful on account of the pointed grinders. आकीर्यते–Is overspread or overcast. विद्यु...जालैः–विद्युत्पुञ्जनिकाशानि (तुल्यानि) केशनयनभ्रूश्मश्रुजालानि येषु। विद्युत्पुञ्जः–Mass or cluster of lightning flash. निकाश–

Like, resembling. लक्ष्या...वपुषाम्-(उल्काप्रकाशात्) लक्ष्याणि अन्यदा अलक्ष्याणि विशुष्काणि दीर्घाणि वपूंषि येषाम्-Whose long and shrivelled (विशुष्क) bodies are at one time visible and the next moment invisible (अलक्ष्य).

V. 14. पूतनचक्रम्-पिशाचविशेषाणां चक्रम्-A crowd of goblins. अक्रम...मुक्तै-अक्रमेण अतितृष्णया यौगपद्येन एकीकृत्य कृतः यो ग्रासः कवलपिण्डः, तस्मादर्धमुक्तैः (०विघसैः). Half dropped down from morsels eaten at random (अक्रमेण). नृमांसविघसैः-नृमांसस्य विघसैः भुक्तशेषैः उच्छिष्टैः-The portions of human flesh left off (uneaten) वृकान् उत्पुष्णन्-Feeding the wolves. आघर्घरं क्रन्दतः (वृकान्).— Howling hoarsely. खर्जूर...जङ्घं-खर्जूरद्रुमदघ्ना (तत्प्रमाणा) जङ्घा यस्य तत्-With their legs measuring (in height) the date palm trees. असित...कङ्काल-असिता श्यामा या त्वक् चर्म, तया नद्धाः परीताः विष्वक् सर्वतः तताः व्याप्ताः स्नायुग्रन्थयः ताभिः घनानि अस्थिपञ्जराणि यस्य, तादृक् च जरतः कङ्कालाः शरीरास्थीनि यस्य तत् तादृक् च। With gaunt or rotten (जरतः) skeletons whose bony frame-works (अस्थिपञ्जर) are firmly fastened by knots of sinews spread on every side (विष्वक्तत) and covered by black skin.

V. 15. Construe :—तत...ग्रं आस्यगर्तं विदार्य विशी...देहा· चल...टराणां दग्ध.. णानां इह द्युतिं दधति। The Piśācas with their wide mouths and a lolling tongue inside are here compared to the old sandal trees having big hollows with pythons wriggling within. पृथु ..ग्रं पृथ्वी (broad) चला च रसना (tongue), तया उग्रं (आस्यगर्तम्)। आस्यगर्त-A mouth-pit, or a cave-like mouth. गर्तः-र्तं-A pit, cave, hollow. विदार्य. Having opened up. विश...देहाः विशर्णाः शुष्काः च देहाः येषाम्। V. L. विशीर्ण०. चल...टराणां चलद्भिः अजगरैः घोराणि (भीषणानि) कोटराणि (hollows) येषां (०रोहिणानाम्)। दग्ध...णानाम्-दग्धाश्च पुराणाश्च रोहिणाः चन्दनाः। Old and burnt sandal trees. 'रोहिणश्चन्दनद्रुमः' इति विश्वः। 'This stanza contains an instance of the Alaṅkāra called निदर्शना. एते पिशाचा दग्धपुराणरोहिणानां द्युतिं दधतीत्यसंभवि। अतो रोहिणद्युतिसदृशी तेषां द्युति-रित्युपमायां पर्यवसानम्।' Bh. बीभत्सं-Loathsome, nauseous, revolting.

V. 16. The poet seems to revel in describing disgusting scenes of the goblins eating the carrion of the corpses lying about in the cemetery. कृत्तिं उत्कृत्य. Tearing of the skin (कृत्ति) (of the dead bodies). पृथू...भूयांसि. पृथुना उच्छोफेन भूयांसि (मांसानि)—

Increased in bulk (भूयांसि) by great swelling (उच्छोफ). अंस... सुलभानि-अंसयोः स्फिजोः (जघनाभोगयोः) पृष्ठे पिण्डयोः जंघापाश्चात्यभागयोः च अवयवेषु सुलभानि-To be easily obtained from such parts as the shoulders, hips (स्फिच्), the back and the calf of the leg. (पिण्ड). उग्रपूतीनि-उत्कटगन्धानि-उग्रा पूतिः येषां तानि—Giving out a horrid stink. जग्ध्वा. Absolutive form from the rt. अद् 'to eat'—'Having eaten', आत्त...नेत्रः-आत्तानि(गृहीतानि) स्नायवः अन्त्राणि (intestines) नेत्राणि च येन। V. L. आर्तः पर्यस्तनेत्रः-'Yelling and looking wildly round about'. प्रकटितदशनः-Showing his teeth. प्रेतरङ्कः-अनिदीनः पिशाचविशेषः-A half-starved spirit. करङ्कः-The skull; also a skeleton of bones. अङ्कस्थ-Placed on the lap. स्थपुटगतं क्रव्यं-Raw flesh lying even in the uneven parts. (स्थपुटगतं-निम्नोन्नतविषमस्थानगतं). अस्थिसंस्थं-अस्थिषु यत् संतिष्ठति तत्-Sticking to the bones. अव्यग्रं अत्ति-Eats undisturbed (अव्यग्रं).

V. 17. Another revolting scene of the goblins is being described with almost a devilish pleasure for the loathsome! The burning corpses are pulled out from the piles and their flesh and marrow is being eaten by them! Construe :-एते कुणपभुजः निष्टा...स्थ्नः क्वथ...दसः संसक्तधूमान् अपि प्रेतकायान् भूयसीभ्यः चिताभ्यः कृष्ट्वा, उत्प... मांसं संधिनिर्मुक्तं उभयतः प्रचलत् जंघानलकं निष्कुष्य उदायिनीः मज्जधाराः आरात् पिबन्ति। निष्टा...स्थ्नः-निष्टापेन (निःशेषेण तापः तेन) सम्यक्तापेन स्विद्यन्ति क्षरन्मज्जानि अस्थीनि येषां तान् (प्रेतकायान्)-The bones in which (corpses) become moistened with excessive heat (निष्टाप). The V. L. निष्टापस्विद्यदस्नः is accepted by the Com. as the form अस्थ्नः is grammatically incorrect. 'But this reading is open to the objection that there could be no blood in the dead bodies. It is not unlikely that the poet may not have remembered the rule when he used the word. If, however, for प्रेतकायान् we accept प्रेतकायात् as the reading (given by some), the difficulty is removed.' Bh. क्वथन...मेदसः- क्वथनेन परिणमत् मेदो येषाम्। क्वथनं-Boiling. मेदस्-n. Fat or marrow. संसक्त-धूमान् संसक्तः धूमः येषां तान्-Enveloped in smoke. कुणपभुजः- शवभक्षकाः Goblins who eat dead bodies (कुणप). उत्प...मांसं-उत्पक्वं अत एव स्रंसि विगलत् मांसं यस्य तत् (०नलकं)-From which the flesh is dropping down having been roasted (उत्पक्वं). उभयतः प्रचलत्-Falling down on both

the sides. The Com. connects उभयतः with संधिनिर्मुक्तम्-' Disconnected from the joints on both the sides,' referring of course to the muscles of the legs, thighs and arms. उभयतः मूलाग्रभागयोः यौ सन्धी ताभ्यां निर्मुक्तम् । आरात्- From near or from a distance ! The word has contradictory senses. आराद्दूरसमीपयोः । निष्कृष्य-विगतमांसावरणं कृत्वा-Having removed the coating of flesh. V. L. निष्कृष्य-Having pulled out ; also निश्चुष्य 'Having sucked.' जङ्घानलकं-The leg-bone (Cf. Mar. नळी or नरडी). उद्गयिनीः मज्जधाराः-The stream of marrow (मज्जा) coming out (उद्गयिनी). प्रादोषिकः- रात्रिप्रारम्भजः-Belonging to the evening time (प्रदोष). The evening revelry (प्रमोदः).

V. 18. The fiendish revelries of the female spirits on the cemetery-ground are the theme of the verse in which the poet tries to satisfy their sense of decoration and enjoyment with the materials accessible in these loathsome surroundings. अन्त्रैः ...सराः-कल्पितः रचितः मङ्गलार्थं प्रतिसरः यैः । The word प्रतिसर means ' a cord or a ribbon worn round the wrist or neck as an amulet.' It approaches the idea of a मङ्गलसूत्र worn by married ladies as a symbol of their unwidowed condition. अवैधव्यचिह्नं मङ्गलप्रतिसरो भवति । It may also mean ' a bracelet, marriage-string ' a कङ्कण worn as the same symbol as above. The purpose of a प्रतिसर is here served by the intestines of the dead bodies. स्त्री ... भृतः- स्त्रीहस्त एव रक्तोत्पलं तेन व्यक्तं उत्तंसं कर्णभूषणं बिभ्रति याः-' Who wear conspicuous (व्यक्त) ear-ornaments (उत्तंस) of red lotuses in the form of (dead) women's hands.' They have fallen upon the corpses of women in the cemetery, and have cut off the hands from the bodies, to wear them as ear-decorations ! One wonders to what nauseating length the poet can go in his description of the बीभत्सरस ! पिनह्य- Absolutive from the root अपि + नह्. ' Having put on or worn.' सहसा-' Hastily ' ; V. L. शिरसा or शिरसो (पिनह्य) is better, as it agrees with the women's custom of wearing flower-wreaths on the head. हृत्पु...स्रजः-' The garlands of white lotuses in the form of the hearts (of the dead bodies).' The heart is supposed to be white in colour. हृत्पद्मस्य श्वेततया पुण्डरीकपदेनोपन्यासः । Com. शोणि... जुषः-शोणितपङ्कः एव कुङ्कुमं मज्जुषन्ति सेवन्ते इति । Applying saffron-marks (on the forehead) by means of the clotted blood. अस्थि...

सुराः (पिबन्ति)-Wines (not actual but) in the form of bone-marrow. कपालचषकैः-With the glasses or cups of skulls. Read पिशाचाङ्गनाः । The drinking bouts in the company of their lords are held by these females, the skulls serving as cups and the marrow the wines! The stanza is quoted in the दशरूप to illustrate the 'doctrine that two sentiments though represented as independent of each other and not mutually related as principal and subordinate, do not affect the beauty of a composition if one of them contributes to heighten the other, or both to the development of a third. This is an instance in which the शृङ्गार and the बीभत्स contribute to develop a third viz. हास्य.' Bh.

प्रशा...काः- प्रशान्ताः भीषणाः विभीषिकायाः प्रकाराः येषाम्-Whose horrid frightening devices have stopped. निःसत्त्वता-Unsubstantial nature. It may also mean 'Impotent or cowardly nature.' विचितः-'Searched, surveyed'. He says this in a mood of dejection (सनिर्वेदं), because although he wandered through the whole area of the cemetery, he could get no customer to purchase from him this precious commodity of the human flesh.

V. 19. The river with its banks near the cemetery is what we get in this verse. Construe :-गुञ्ज...भीमैः तटैः अन्तः ...रवा पारेश्मशानं सरित् । गुञ्जत्...भीमैः-गुञ्जतां कुञ्जकुटीरेषु (लताविपिहितोदरप्रदेशेषु) स्थितानां कौशिकानां (उलूकानां) याः घटाः, तासां घूत्कारैः संवल्गितः यः क्रन्दतां फेरवाणां जम्बुकानां चण्डः डात्कृतिः (शब्दविशेषः), तेन भृतः प्राग्भारः (अग्रतटं), तेन भीमैः । Dreadful with their foremost slopes (प्राग्भार) filled with the yelling (डात्कृति) of jackals which is mingled with (संवल्गित) the hooting sounds (घूत्कार) of the flocks (घटा) of owls crying (गुञ्जत्) in their tiny nests (कुटीर) inside the bowers. अन्तः...रवा-अन्तः शीर्णाः ये करङ्काः (कपालानि) तेषां कर्कराः (भग्नावयवाः), तैः पयःसंरोधः, तेन कूलंकषः स्रोतोनिर्गमः, तेन घोरः घर्घररवः यस्याः यस्याः सा (सरित्)-Giving out a terrific gurgling sound (घर्घररव), as the current dashes against the bank (कूलंकष), on account of the obstruction of the stream of the water by the pieces (fallen out) from the rotten (शीर्ण) skulls (करङ्क) inside. कूलंकष-कूलं कषतीति-सा तटसंघर्षिणी-Scratching the bank. The form with a मुमागम is obtained according to

Sūtra सर्वकूलाभ्रकरीषेषु कषः । III. 2. 42. Cf. other forms like सर्वंकषः खलः, सर्वंकषा भगवती भवितव्यतैव । I. अभ्रंकषो वायुः, करीषकषा वात्या । पारेश्मशानं–श्मशानस्य पारे पर्यन्ते । Cf. पारे मध्ये षष्ठ्या वा । II. I. 18.

नरे...करणं–नरेन्द्रचित्तस्य आराधनोपकरणं–The tool or the means of pleasing the king. साकूतं–'Feelingly', the word आकूत meaning 'feeling or emotion'.

V. 20. विकल...तारः–विकला भयोद्विग्ना च या कुररी, तस्याः कूजितवत् स्निग्धो मसृणः तारः च–Soft and high-pitched (तार) like the warbling of the affrighted osprey. Cf. सा मुक्तकण्ठं व्यसनातिभाराच्चक्रन्द विग्ना कुररीव भूयः । रघु० XV. 68. अये किं नु खलु मद्विज्ञापनानन्तरं कुररीणामिव आकाशे शब्दः श्रूयते विक्र० I. श्रोत्रसंवादमेति–प्रत्यभिज्ञागोचरत्वं एति–Sounds on the ears (श्रोत्र) as one having similarity or correspondence (संवाद with the voice heard before), comes to be recognised. अन्तर्भिन्नं–'Tossed within, wavering', also 'pierced within'. विह्वलति–Becomes pained or afflicted.

V. 21. करुणः–Piteous. अनिष्टानां–Of disasters or calamities. हतासि–You are undone or ruined. Cf. वयं तत्त्वान्वेषान्मधुकर हतास्त्वं खलु कृती । शा० I. 24. कल्या...पारे–कल्याणस्य साधनमेवैकं शुभम्, तस्मिन् तदेव व सकलो व्यापारो यस्याः –All of whose activities were intended solely for securing my happiness. जीवन्तीं–While yet she is alive. संभावये. 'Go upto her, wait upon her, help her'. अपि नाम–'I hope I shall be able to help etc.'

V. 22. साव...स्थिति–सावष्टम्भः यो निशुम्भः (पादघातलक्षणपरिभवः) तस्य संभ्रमात् नमतः भूगोलस्य निष्पिडनं, तेन न्यञ्चन् (अवनमन्) कर्परः पृष्ठास्थि यस्य, तादृशस्य कूर्मस्य कम्पेन विगलन्ती ब्रह्माण्डखण्डस्य स्थितिः यस्मिन् तत् (क्रीडितं)–*In which the balance of a continent of the universe is lost by* the quivering of the back-bone of the tortoise (कूर्म), whose back-bone (कर्पर) bends down (न्यञ्चत्) by the pressure of the earth's globe sinking down (नमत्) under the hurried vigorous (सावष्टम्भ) tread (of the goddess).' The universe has the support of the divine Tortoise, the Second Incarnation of Viṣṇu, the god who looks to the world's maintenance. The pressure of the earth under the heavy tread of the goddess acts on the back-

bone of this Tortoise which bends under it and thus disturbs the balance of the whole universe and causes the earthquakes! अनेन भूकम्प उक्तः । पाता...र्णवे–पातालस्य प्रतिमल्लयोः– प्रतिभटयोः अधोभुवनकुहरसदृशयोः गल्लविवरयोः कपोलसुषिरयोः प्रक्षिप्ताः सप्तार्णवाः यत्र तत्– In which the seven oceans are thrown into the abysmal cavities of the cheeks rivalling with (प्रतिभट) the nether world (in depth). गल्ल means 'the cheek, especially the part of the cheek near the corners of the mouth.' Cf. तांबूलभृतगल्लोऽयं मल्लं जल्पति मानुषः । etc. का० प्र० VII. The word is looked upon as ग्राम्य or vulgar. नन्दि...र्द्धि नन्दिना या नीलकण्ठस्य परिषद्, तेन व्यक्ता ऋद्धिः येन यस्य वा– whose glorious worth is manifested by the fact that it delights the assembly of (the Gaṇas) of Śiva. क्रीडितं–The sport, the play (of dancing).

V. 23. The ताण्डव dance of the Goddess is the theme of this wonderful verse whose metre diction and thoughts are well suited to the wild character of the dance which it describes. 'It is a stanza in a दण्डक metre, consisting of four lines, each composed of two नगणs (नगण = ⏑⏑⏑) followed by sixteen रगणs (रगण = —⏑—), and thus consisting of 54 letters and belongs to that species of दण्डक which is known by the name of संग्राम.' Bh. The stage direction indicates that it is being acted on the stage, which means probably that both अघोरघण्ट and कपालकुण्डला were themselves dancing to the accompaniment of the singing of this verse, which marked the swing of the step as it were on every syllable that was uttered with force or accent on it. The scheme of accent on which the step would fall would be something like this :–प्रचलितकरिकृत्तिपर्यन्तचञ्चन्नखाघातभिन्नेन्दुनिस्यन्दमानामृतश्च्योतजीवत्कपालावलीमुक्त चण्डाट्टहासत्रसद्भूरिभूतप्रवृत्तस्तुति । etc. प्रच...स्तुति–प्रचालिता या (उत्तरीयभूता) करिकृत्तिः (गजचर्म तत्पर्यन्तेषु) चञ्चन्तः (चञ्चलाः) ये नखाः, तेषां आघातेन भिन्नात् (विदीर्णात्) इन्दोः निस्यन्दमानस्य अमृतस्य श्च्योतेन (क्षरणेन) जीवतां (लब्धजीवानां) कपालानां (मौलिमाल्यग्रथितानां) आवल्या (पङ्क्त्या) मुक्तैः चण्डाट्टहासैः त्रसद्भ्यः (बिभ्यद्भ्यः) भूरिभ्यः भूतेभ्यः प्रवृत्ता स्तुतिर्यस्य तत् ताण्डवम् । Whose praise is commenced by the many creatures frightened by the horrid boisterous laughters given out by the rows of the skulls that are revived (brought to life)

by the nectar trickling from the moon torn by the strokes of the whirling (चंचत्) talons (on the fringes) of the elephant hide swinging (with thy dancing steps) to and fro. Fresh elephant-hide dripping with drops of blood is loved by God Śiva who wears it while dancing this wild dance. Cf. नृत्यारम्भे हर पशुपतेरार्द्रनागाजिनेच्छां । शान्तोद्वेगः स्तिमितनयनं दृष्टभक्तिर्भवान्या ॥ मेघ० I. 36 श्वस...धरम्– श्वसतां (अतिखेदात् फूत्कुर्वतां असितभुजङ्गानां (कृष्णसर्पाणां) भोगाः एव अङ्गदग्रन्थयः (केयूरबन्धनानि) तेषां निष्पीडनेन स्फारं फुल्लन्त्यः (विकसन्त्यः) याः फणाः तासां पटिात् निर्यतः (निर्गच्छतः) विषज्योतिषः उज्जृम्भणेन उड्डामराणां (भयंकराणां) व्यस्तानां (विक्षिप्तानां) विस्तारिणां दोष्णां खण्डेन (संघेन) पर्यासिताः (परितो विक्षिप्ताः) क्ष्माधराः यस्मिन् । In which the mountains are scattered by the expanding arms tossed about (व्यस्त) and rendered dreadful (उड्डामर) by the flashing up (उज्जृंभण) of the poison-flames darting from the broad hoods which at pressure (निष्पीडन) are fully expanded by tho black snakes whose coiling bodies serve like knotted arm-decorations (अङ्गदग्रन्थि). ज्वल...भागम्–ज्वलता अनलेन पिशङ्गानां नेत्रच्छटानां भारेण भीमं यद् उत्तमाङ्गं (शिरः), तस्य भ्रमिः (भ्रमणं) तेन प्रस्तुता या अलातचक्रस्य क्रिया, तस्यां स्यूताः दिग्भागाः यत्र तत्–In which the quarters are sewn together by the blazing circular movement (भ्रमि) as of a fire–brand (अलात) of the head (उत्तमांग) fierce with the concentrated (भार) lustre of the eyes appearing tawny (पिशङ्ग) by the fire burning, (within). अलातक्रिया–' A fire-brand moved in circles, very much similar to the sport of moving a long wooden stick (called in Marathi बोथाटी) with blazing cloth-balls at the end. उत्तु ... गणम्. उत्तुङ्गस्य खट्वाङ्गस्य शृङ्गध्वजः, तस्य उद्भूतिभिः (उद्धूननैः) विक्षिप्ताः (विशीर्णाः) तारागणाः यत्र तत्–Wherein the clustors of stars are scattered about by the waving of the top-flag of the long staff. प्रमु...मनः– प्रमुदितानां कटपूतनानां उत्तालानां च तालैः स्फुटत्कर्णा अत एव संभ्रान्ता या गौरी तस्याः घनाश्लेषेण (गाढालिङ्गनेन) हृष्यन्मनसः त्र्यम्बकस्य आनन्दोऽत्रास्तीति तत् तादृशम् । Which gives delight to the three-eyed God whose heart exults (हृष्यत्) in the close embrace of Pārvatī who is bewildered and has her ears splitting (स्फुटत्) by the clapping of the hands of the wild वेतालs and the delighted goblins. आरिष्ट्यै–अशुभाभावाय–for our welfare. हृष्ट्यै–For our joy.

V. 24. न्यस्ता...वसना–न्यस्ते अलक्तकरक्ते माल्यवसने यस्यां सा–Wearing garments and flower-garlands dyed red with the Alaktaka dye. This is looked upon as a sign of the human victim to be given as an offering to the deity. एतद् वध्यचिह्नम् । Cārudatta who was being taken to the gallows had also the red flower-garland and red sandal pigment marks impressed on his body. Cf. मृच्छ० X. 3, 5. पाखण्डचण्डालयोः–Heretics and villains. वसुः–Name of कुबेर. It also refers to a class of deities that are eight in number. Cf. धरो ध्रुवश्च सोमश्च अहश्चैवानिलोऽनलः । प्रत्यूषश्च प्रभासश्च वसवोऽष्टाविति स्मृताः । अस्तकरुणः (विधिः)–अस्ता करुणा यस्मात् सः Pitiless. प्रक्रमः–A course of action.

न खलु स...स्मरति–A beautiful sentiment coming from the lips of Mālatī even under these conditions. Cf. उपरताप्यनुपरता महासेनपुत्री एवमनुकम्प्यमानार्यपुत्रेण । स्वप्न० VI. प्रकोष्ठे–At his elbow, in his arm. प्रतिहतोऽसि–निराकृतोऽसि–Frustrated, foiled. कापालिकापसद्–An accursed or wretched Kāpālika.

V. 26. प्रलापनिर्गलं प्रक...स्नेहः– For whom affection was manifested in words spoken freely or without restraint. प्रलापे निरर्गलं यथा स्यात्तथा प्रकटितः निजस्नेहः यस्मिन् सः 'The V. L. त्यक्ताशङ्कः and then प्रताप० or प्रलापनिरर्गलः make these adjectives applicable to माधव and then प्रकटितनिजस्नेहः will have to be taken as प्रकटितः निजः स्नेहः येन सः i. e. the sense will be 'on the occasion of her (Mālatī's) death. माधव has thrown off all reserve or hesitation, has assumed freedom of speech or is free in his prowess (प्रताप०) and has shown his affection for मालती'. The last epithet is not decorous as involving boastfulness ; as to the first he had no reserve before as is shown by his offering his heart and life to मालती in the fourth Act, and there he was free and unrestrained in his speech also. In fact these adjectives appear appropriate in the case of मालती alone... Bh. प्रतीपविपाकिनः (पाप्मनः)–प्रतीपः विपरीतः विपाकः फलारम्भः यस्य तादृशस्य–Reacting adversely (on him).

V. 27. त्व...जन्मा–तव पाणिपङ्कजस्य परिग्रहेण धन्यं जन्म यस्य सः–Blessed in life by the espousal of your lotus-like hand. भूयासम्–Benedictive, I Sing. of rt. भू–'I may be'. अभि...मानः–अभिनिवेशेन

कन्दर्प्यमानः–Being oppressed by this strong desire..काकतालीयं–Accidental coincidence. It is a maxim, called the काकतालीय न्याय 'of the crow and the palm fruit.' It has its origin in the unexpected and sudden fall of a palm fruit upon the head of a crow (so as to kill it) at the very moment of its sitting on a branch of that tree; and is used to denote a very unexpected and accidental occurrence, whether welcome or unwelcome. Cf. दैवात् काकागमनसमये तालफलपतनसदृशम् । Com.

V. 28. चन्द्रकलां आननचरीं–The moon's digit entering the mouth of Rāhu. दैवात् (प्रेयसीं) समासाद्य–Having luckily found her, my beloved. दस्योः–From the robber. कृपाण...च्छिन्दतः–Snatching her away out of the range (विषय) of the descent of the sword. आतङ्कात्–Through fear. This feeling was there on account of Mālatī whom he wants to save before she is killed by the villain अघोरघण्ट. द्रुतं–Melted. चेतः कथं वर्तताम्.—'How must my heart be i. e. what is to happen to my heart under these conflicting emotions.' ब्राह्मणडिम्भ–A Brahmin urchin. The word डिम्भ has also the sense of 'a fool, a block-head.'

V. 29. व्याघ्रा...न्यायेन–व्याघ्रेण आघ्रातायां (गृहीतायां) मृग्यां कृपाकुलः यः मृग तन्न्यायेन–'According to the maxim or the analogy of a male deer moved by pity for his doe scented i. e. seized by a tiger.' Mādhava following Mālatī in her present danger when seized by अघोरघण्ट satisfies this maxim wherein Mālatī corresponds with the doe in the clutches of the tiger-like अघोरघण्ट. Incidentally he suggests that Mādhava would be not only incapable of giving her any help but would himself be his prey, as would be the male deer as against the tiger. हिंसारुचेः– हिंसायां रुचिः यस्य तस्य–Who has an inordinate fondness for killing. प्राण्यु...जुषः प्राणिनां उपाहारस्य (साधकैः क्रियमाणस्य) केतनं (कृत्यं) तज्जुषः सेवमानस्य (मे)–'Engaged in the religious rite of offering a living victim to the goddess.' He means he has been given the greatest provocation because he was disturbed in his religious performance! भूतजननीं ऋध्नोमि–I shall propitiate the mother of all creatures. Cf. यामाहुः सर्वभूतप्रकृतिरिति...शा॰ I. 1. खड्ग....न्दिना–खड्गस्य आहत्या च्छिन्नस्कन्धः अत एव कबन्धः तस्य रन्ध्रात् रुधिरप्राग्भारं रक्तप्रवाहं निःस्यन्दितुं शीलं यस्य तेन (भवता)–' By you giving out a stream

-of profuse blood from the opening in the trunk (कबन्ध), the shoulders having been cut off by the stroke of the sword.'

V. 30. The murder of Mālatī is not an individual but a universal loss, in that beauty and charm of life are gone from this world with her death ! परिमुषितरत्नं–परिमुषितं रत्नं यस्य तत् । निरालोकं–Deprived of its light (आलोक). मरणशरणं–मरणं एव शरणं यस्य–Whose only refuge (from this world of sorrow) is death i. e. suicide. अदर्पं (कन्दर्पं)–न विद्यते दर्पः यस्य तं–Whose pride is gone. Mālatī was the 'pride' of the God of Love (कन्दर्प). Cf. संचारिणीव देवस्य मकरकेतोर्जगद्विजयवैजयन्तिका । Act I. इदमिह मदनस्य जैत्रमस्त्रम् । जन...निर्माणं अफलं–(Fruitless would be) the creation of the eyes of men. Cf. सखे माढव्य, अनवाप्तचक्षुःफलोऽसि । येन त्वया दर्शनीयं न दृष्टम् । शा० II. जीर्णारण्यं–A dreary forest.

V. 31. प्रण...धिगतैः–प्रणयिसखीनां सलील· यः परिहासः (क्रीडाविशेषः कुसुमस्तबकप्रहारादिः) तत्र रसेन अधिगतैः–Obtained in the course of playful jokes from her loving companions. ललि...हननैः–ललितैः शिरीषपुष्पैः हननानि तैः–The blows of tender शिरीष flowers. ताम्यति–Is pained. शस्त्रमुपक्षिपतः (तव)–(Of you) who are about to hurl down your weapon. अका...दण्डः–आकस्मिकयमदण्डः–The rod of Death falling suddenly. Note the metre of the verse which is नर्दटक; हयदशभिर्नजौ भजजला गुरु नर्दटकम् । For similar expressions cf. क्लमं ययौ कन्दुकलीलयापि या तया मुनीनां चरितं व्यगाह्यत । कुमा० V. 19. नवपल्लवसंस्तरेऽपि ते मृदु दूयेत यदङ्गमर्पितम् । तदिदं विषहिष्यते कथं वद वामोरु चिताधिरोहणम् ॥ रघु० VIII. 57. हताशः–A wretched, accursed fellow.

V. 31. अन्वभावि. Aorist Passive III Sing. of भू with अनु. 'Is experienced.' सार...विधौ–सारङ्गेण (मृगेण) सह संगरविधौ (युद्धविधाने)–In a fight with the deer. इभ...लिशस्य–इभकुम्भं एव यत् कूटं (उच्चप्रदेशः) तत्कुट्टनशीलं पाणिः एव कुलिशं यस्य–Who has a thunderbolt in the form of his paws to crush the prominent temples of an elephant. प्रमादः–Error, mistake. He means that in spite of his mistakes due to inattention or want of caution, a lion can never suffer any harm in such unequal contests.

अप्र...गतिः– न प्रतिहता प्रज्ञायाः गतिः यस्याः सा–Whose keen (vision of) intellect goes unhindered. पर्यवष्टभ्यताम्. Imp. Pass. III Sing.

of स्तम्भ् with परि and अव To surround, to besiege'. बान्ध...स्थितां-बान्धवानां समाजे सुस्थितां. Placed in security in the group of her relations.

V. 34. कठो...खरः—कठोराः ये अस्थिग्रन्थयः तैः सह व्यतिकरेण (तद्-भिघातेन) जनितः यः रणत्कारः तेन मुखरः (आसिः)—Which is noisy with a clattering sound (produced) by its impact with the hard knotty bones. खर...रमः—खराणां स्नायूनां छेदक्षणेषु वेगस्य व्युपरमः यस्य सः—Which (suffered) abatement of its speed during the moments of cutting tough sinews. निरातङ्कः विलसन्—Playing freely, without obstruction (निरातङ्कः—निःप्रतिरोधः). पङ्केष्विव पिशितखण्डेषु—In lumps of flesh as in lumps of clay.

The V Act is called श्मशानवर्णनं or the 'Description of the Cemetery', and ends in the moral conflict of the hero with the villainous अघोरघण्ट, the result of which will be known however in the next Act. The poet thus by this device maintains the keenness of the audience, who are certainly eager to know how माधव fares in the combat.

Act VI

निघ्नती-Striking. Pres. Part. from नि + हन्.

VI. 1. भुजंगशत्रोः— सर्पहिंसकस्य गरुडस्य. The destroyer of serpent viz. Garuda. अमुक्तानुशया—न मुक्तः अनुशयः यया- Who has not left off her deep indignation (अनुशयः गाढरोषः Com.) It also retains its original sense viz. 'Thinking over' 'pondering over' what has occurred. The death of अघोरघण्ट over which कपालकुण्डला is 'brooding' makes her angry and keeps up the flame of anger. निशात...कोटिः—निशाता दंष्ट्राकोटिः यस्याः- With her sharp fangs. विषो...गुरुः-विषोद्गारेण गुरुः-Formidable with the effusion of her poison. भुजङ्गी-The female snake.

VI. 2. चरमवयसां- Of the aged or advanced in years. चरमं वयः येषाम्। कर्तव्येषु-विवाहकृत्येषु. In the affairs concerning the marriage. चित्रं (चेष्ट्यताम्)- आश्चर्यकारि गीतवाद्यनृत्तादिकं. Diverse (activities) of singing and dancing. नानावचननिर्वहैः- (To the accompaniment) of a number of varied songs. मङ्गलेभ्यः- For auspicious purposes in the marriage ceremony. जन्य...प्रवेशः-जन्यानां वरसंबन्धिनां जनानां यात्रायाः वरगृहाद् वधूगृहगमनक्रियायाः प्रवेशः प्राप्तिः- For the entrance of the procession of the bridegroom's party. त्वरयतितरां- Requires things to be done quickly, demands expedition. नगरदेवतागृहं-The temple of the goddess, the guardian deity of the town. अविघ्नमङ्गलाय-That the auspicious rite should be carried out without evil interruption (अविघ्न). The Com. suggests that it is the marriage with Mādhava that is intended. अविघ्नेति माधवविवाहायेति भावः । नन्दनविवाहस्य विघ्नवत्त्वात् । अन्यच्च यथा to be connected with आदिशन्ति; अन्यच्च आदिशन्ति यथा etc. प्रतीक्ष्यताम्- Lit. 'Should be waited for. Should be asked to be ready.' आनुयात्रिकः-अनुयात्रा-अनुगमनं, तत्र नियुक्तः आनुयात्रिकः, मालत्यनुगामी-The train of attendants. गृहीतं...मण्डनः-गृहीतं सविशेषं मण्डनं येन सः- With special (wedding) decorations to be used for her secret marriage with, Mādhava. मालती...संकुलात्-मालत्याः विवाहकर्म, तदर्थं सत्वरैः

प्रतीहारशतैः संकुलात् । अभिनिविष्टा भवामि–I shall devote myself to. यात्राभिमुखं॰ प्रवृत्ता–Has started on a journey i. e. the procession towards the temple.

VI. 3. परां कोटिं नीतस्य–Carried to its climax or culmination. सर्वथा–In every way, either for better or for worse. मदनायासप्रबन्धस्य–The continuous love-torment, 'the course of love anxieties.' विपर्येतु-विफला भवतु–proves contrary, fails. भगवतीनीतिः–कामन्दकीनिसृष्टार्थदूतीकल्पः The plan or the intrigue of the venerable lady. सुमेधसः– सुबुद्धेः–Full of intelligence of a high quality. अश्रद्दधानः–Disbelieving or distrusting (the report of कलहंसक).

VI. 4. Construe :–मरु...कृतिः गंभीर...जन्मा (अयं) निनादः अस्माकं शब्दा...शक्तिं एकपदे एव अपाकरोति । मरु...कृतिः– मरुता विकीर्णं यद् जीमूतजालं, तस्य रसितस्य अनुकृतिः यस्य सः–Imitating the thundering of the assemblage of clouds scattered by the wind. गंभी...जन्मा–गंभीरैः मङ्गलमृदङ्गसहस्रैः जन्म यस्य सः–Produced by thousands of auspicious deep sounding drums. एकपदे एव–All of a sudden. Cf. अयमेकपदे तया वियोगः प्रियया चोपनतः सुदुःसहो मे । विक्र॰ IV. 3. शब्दा...शक्तिं–शब्दान्तरस्य ग्रहणे शक्तिम् । अपाकरोति–Removes, takes away. जलमार्गेण–Through the lattice.

उत्प...विभ्रमं–उत्पतितानां राजहंसानां (विभ्रमेणेव) विभ्रमेण अभिरामाणां चामराणां समीरणेन (wind) उद्वेल्ला (कंपमाना) या कदलिकावली (पताकापङ्क्तिः) तया तरङ्गितं (संजाततरङ्गं) यद् उत्तानं गगनाङ्गणं, तदेव सरोवरं, तत्र निरन्तराणां उद्दण्डपुण्डरीकाणां यः विभ्रमः तं (वहन्तः)–उद्दण्ड–Having (long) stalks upraised. निरन्तरं–Thickly growing. उत्तानं–Expansive, wide. तराङ्गित–Full of waves. कदलिका–A banner. आतपत्रं–An umbrella. सवि...हलैः–सविलासं कवलितेन ताम्बूलेन अभिपूरितस्य कपोलमण्डलस्य आभोगेन यः व्यतिकरः (संपर्कः गीताक्षराणां) तेन स्खलितं यद् मधुरं मङ्गलार्थं उद्गीतं (गौरीकल्याणादि) गानं तेन बद्धः कोलाहलः यैः, तैः (॰कदम्बैः)–Who produce a big noise by their loud sweet songs sung falteringly on account of the interruption (to the voice) of their orbed cheeks being filled (too much) with the betel-leaves put into the mouths gracefully. विवि...स्थलैः–विविधानां रत्नालंकाराणां किरणावलीभिः विडम्बिताः (अनुकृताः) ये महेन्द्रचापखण्डविच्छेदाः, तैः विच्छुरितं (व्याप्तं) नभःस्थलं यैः, तैः (कदम्बैः) । महेन्द्रचाप–The bow of Indra, the rain-bow. वारसुन्दरी–

कदंबे:–By the groups of courtezans. अध्यासिता:–Mounted. उत्क... झंकारिण्य:–उत्क्वणतां कनककिङ्किणीजालानां झणझणेन झंकारिण्य:। विभूतय:– Affluence, riches.

VI. 5. प्रेङ्खत्...चयैः इव–मयूखानां मेचकाः, तेषां चयः। प्रेङ्खन्तः भूरयः मयूखमेचकचयाः, तैः (वितानैः)—As if they were collections (चय) of the eyes (मेचक) on the tail of a peacock moving about (प्रेङ्खत्). उन्मेषि...वलितैः–उन्मेषिणां चाषाणां छदाः (पक्षाः) तेषां छायाभिः संवलितैः– Mingled with the lustre of the wings of चाष birds flying about (उन्मेषिणां). विवर्तिभिः–Spreading about. प्रान्तेषु पर्यावृताः–enveloped on all sides. व्यक्ता...काः–Displaying the bow of Indra i. e. the rain-bow (as it were). उच्चित्र...स्थगिताः–उच्चित्रस्य (उद्गतचित्रस्य) चीनांशुकस्य (चीनदेशभववस्त्रस्य) प्रस्तरेण स्थगिताः (आच्छन्नाः)–Overspread with the covering (प्रस्तार) of China silk with gorgeous pictures painted on it. उन्मु...वितानैः–उन्मुखानां मणिज्योतिषां वितानैः :–With the canopies of the rays of jewels shooting upwards.

ससं...मण्डलः–ससंभ्रमं आगतानां अनेकेषां प्रतिहाराणां मण्डलेन आवर्जिताभिः (अवनताभिः), उज्ज्वलेन कनकेन कलधौतेन (रूप्येण) च (अन्तरान्तरा घटितैः) पत्रैः (युक्ताभिः) वेत्रलताभिः परिक्षिप्ता (भूमौ लिखिता) या रेखा (सा न लङ्घनीयेति सीमात्वेन परिकल्पिता) तया रचितं मण्डलं येन सः। पत्रैः–By the leaves drawn in gold and silver on the staves. मण्डलं–A circle drawn within which these waiters kept themselves. बहल...धारिणी–बहलसिन्दूर-निकरेण संध्यारागेण इव उपरक्ते मुखे घूर्णन्ती (लम्बमाना) या नक्षत्रमाला (सप्तविंशति-मौक्तिकमाला) सा एवाभरणं, तद् धारिणीम्–(करेणुरजनीं)–Wearing the ornament of the pearl-necklace dangling on her face painted with thick profuse vermilion (सिन्दूर), as with the twilight glow. नक्षत्रमाला–A neck-lace of 27 pearls; the series of constellations (with रजनी). करेणुरजनीं–The she-elephant, as if she were the night. कौतु...हरा–कौतूहलेन उन्मुखाः समस्तलोकाः, तैः दृश्यमाना मनोहरा च। प्रथमं वहन्ती–'A beautiful woman in distress is often compared to the moon with only one digit enlightened.' Bh.

VI. 6. अलंकृतमण्डना–'Who sets off her ornaments'. He means that it is the ornaments that are beautified by her pale emaciated limbs and not the limbs themselves. Cf. कण्टस्य तस्याः स्तनबन्धुरस्य मुक्ताकलापस्य च निस्तलस्य। अन्योन्यशोभाजननाद् बभूव साधारणो

भूषणभूष्यभावः । कुमा० I. 42. फलितकुसुमा–Full of blossoms. अन्तःपरिशोषिणी–Withering inside. In the case of मालती 'pining at heart.' वरारोहा–प्रशस्तश्रोणिका–Having pretty hips. विवा...श्रियं...उद्वमिनीं–'Displays the sweet charm springing from (उद्वमिनीं) the auspicious marriage rites'. उद्गाढां मनोरुजं–Deep-rooted mental anguish. The poet wants to draw out a contrast between the happy pleasing exterior and the painful interior. Mālatī's physical appearance is lovely and charming and yet she is pining and withering at heart. The bright charm of wedding rites contrasts with the deep mental agony. निषादिता–Made to sit down.

VI. 7. मनोज्ञाय विधये–In this lovely performance (of secret marriage). विधेयासुः–Benedictive III Plu. of वि + धा. परिणतिं–Conclusion, result. उपयमने–In this marriage. शिवतातिः–शिवंकरः–Bringing about a blissful end. शिवशब्दात् 'शिवशमरिष्टस्य करे' इति तातिल् प्रत्ययः । IV. 4–143. शिवं करोतीति शिवतातिः ।. This seems to be a word of Vedic origin. मरणनिर्वाणस्य–Of the final peace and happiness (निर्वाण) of death. मरणमेव निर्वाणं निर्वृतिः सुखम् । The word obtains in the Buddhist philosophy the sense of 'the final beatitude or the मोक्ष'. अन्तरं अवसरं–Opportunity. अनुकूलविप्रलम्भेन. अनुकूलः इष्टावसानतया इष्टसिद्धि–आपादकतया वा विप्रलम्भः वञ्चना ।. By this favourable deception. She is brought over to the temple under the belief that she is to be married to नन्दन, and that this worship of the city-goddess will ensure uninterrupted celebration of the same. This is, however, *false,* and therefore amounts to deception (विप्रलम्भ). But it is अनुकूल or favourable and in her own interests, since by this ruse she will be taken away secretly and married to माधव. Although a deception, it is thus favourable. The interpretations of the Com. (अनुकूलेन माधवेन विप्रलम्भः विरहः यद्वा अनुकूलो नन्दनस्तस्य विप्रलम्भेन वञ्चनया) are not satisfactory. पेट्टालक or पेटकः–A box or casket. माङ्गलिकं–मङ्गलप्रयोजनं–Meant for auspicious purposes. धव...लकं...धवलं यत् पट्टसूत्रमयं अंशुकं, तन्निर्मितः चोलकः–A bodice made of white woven silk. पट्टांशुकं–Woven silk or coloured cloth. उत्तरीयं–An upper garment. सर्वाङ्गिकाः–सर्वाङ्गस्थाप्याः–To be worn on all parts of the body. आभरणसंयोगाः–Sets of ornaments. सितकुसुमापीडः–A garland of white flowers.

रमणीयं...मदयन्तिका–She means that मकरन्द, when in the guise of मालती and putting on all these ornaments, will look very charming to his beloved मदयन्तिका. भवतु एवम्–'Be it so, all right (एवम्)'. प्राशस्त्यं–Excellence. शास्त्रतः–With scientific tests. लव...वारा–'With only लवंगिका to attend to me.' An occasion for her now to speak to her her proposal of suicide and get her help! स्तम्भापवारितौ–Screened by the pillars. अङ्गरागः–Scented cosmetic, fragrant unguent. This and the flower-garlands (कुसुममालाः) are to be used by her, says लवंगिका for the *worship* of the Deity. कल्याणसंपत्तिनिमित्तं–For the purpose of securing (संपत्ति) welfare. दारुण...मानसां–दारुणसमारम्भस्य दैवस्य यः दुर्विलासः (दुर्व्यापारः) तत्परिणामरूपेण दुःखेन निर्दग्धं मानसं यस्याः तां (मां). मर्मच्छेददुःसहं–In a manner unbearable as it pierces the vitals (मर्म) of the heart. दुनोषि-पीडयसि, Torture. दुर्ल...धेयः–दुर्लभः (दुर्लभविषयः) यः अभिनिवेशः, तस्मिन् यः मनोरथः, तत्र विसंवदत् (विपरीतंभवत्) भागधेयं यस्य सः। Whose fate goes against or is contrary to her desires about unattainable (object of) attachment. मन्त्रयते–proposes, 'speaks'. She means she issuggesting what every disappointed heart would, viz. suicide. परमार्थभगिनि–' My real sister'. The affection of लवंगिका for मालती is what a real sister should have. It is the affection, not mere relation that makes one a sister. मरणे वर्तमाना–On the verge of death. आगर्भ...सदृशं–गर्भान्निर्गमः गर्भनिर्गमः। गर्भनिर्गममभिव्याप्य–आगर्भनिर्गमम्। आगर्भनिर्गमं निरन्तरोपकारेण उपरूढो यो विस्रम्भः, तस्य सदृशम्। गर्भनिर्गमः–Coming out from the mother's womb, birth. अनुवर्तनीया– उपकर्तव्या–Fit to be obliged or favoured. सम...मंगलं–समग्रा या सौभाग्यलक्ष्मीः, तस्याः परिग्रहस्य एकं मङ्गलं–The one auspicious abode of the goddess of Beauty. माधवश्रियः–श्रीमाधवस्य, of the noble माधव. Cf. माधवश्रियः इत्यत्र प्राकृते पूर्वनिपातानियमात् 'श्रीमाधवस्य' इत्यर्थः। आनन्द...यिष्यसि–' You will (look at his face) sweetly (मसृणं) through joy.' She means that she has decided to put an end to her wretched life; and yet living in memory in her (लवंगिका's heart) she will herself experience the delight of observing माधव's face, when लवंगिका will be doing so. It is through लवंगिका, that she will see him in future!. अनेन भक्तिविशेषया त्वया मां स्मरन्त्या प्रियतमो दृष्टश्चेत् मयैव दृष्ट इति प्रतीतिः माधवविषयः प्रेमैव परां कोटिमारूढः। सर्वथा तद्लाभनिश्चयान्मरणं निश्चितमिति व्यज्यते। Com.

VI. 8 सन्तर्पणानि–तृप्तिकरणानि. Gratifying. हृदयैकरसायनानि–हृदयस्य विरहदुःखशोषितसर्वरसादिधातुकस्य रसायनानि रसादिधातुसंपादकत्वेन रसजनकानि। A matchless balm or elixir to the heart. रसायनं–An elixir vitae, any medicine supposed to prolong life and prevent old age. 'नीरसानां हि धातूनां लाभोपायो रसायनम्'। अवसिता—Finished, -dead. न परिहीयते–does not get thin or emaciated. Cf. अनुदिवसं खलु परिहीयसे अङ्गैः। शा० III. It may also mean 'is not lost' i. e. (see that) he does not die. स्मर…शेषां–स्मरणं संकथा च परिशेषो यस्याः सा–Who would remain only in memory and talk. लोकयात्रां न शिथिलयति- 'Will not slacken (his interest) in the bright career of his life'. She means that being a young man of brilliant promise, her death should not give a shock to him, and he should not lose all interest in life, passing his days in melancholy, and occupied only with remembrances and talks about her. लवंगिका should so manage that nothing of this sort will happen.

VI. 9. नैरा…धियः—नैराश्येन कातरा धीः यस्याः सा–Whose mind is unnerved with despair. वात्स…देवितं (श्रुत्वा). वात्सल्येन यो मोहः, तेन परिदेवितम्. "Lamentation through infatuation caused by kindness (वात्सल्य) for me!" 'Her kindness is so great that it has rendered her almost mad and hence she cries'. चिन्ता…विपदं–The distress (विपद्) of anxiety and dejection. अमङ्गलं–The evil, the inauspicious event of the death she is talking about. प्रियं खलु…मालती– 'मालती's *life* and not मालती is dear to you all.' 'You want that मालती should live, but you do not care to see whether she lives *happily* or not. You care for her *life* but not *herself* i. e. for her happiness. वचनसंविधानकैः-'By means of word very cleverly arranged (संविधानक)'. She means when she was on the brink of death through despair of getting the fruition of love, she was assured and consoled by cleverly designed conversations that revived hope in her and brought her back to life; and just the next moment when she is hoping for the best, this is the disgusting experience she is to undergo viz. her marriage with an ugly fellow! अनुभाविता–Made to experience. तस्य…परित्यक्ष्यामि–'I shall cast away my life i. e. destroy myself, while I have not yet become guilty (अनपराद्धं) of belonging to another (परकीयत्वेन.)

The marriage with नन्दन will soon take place, if I live, and then I shall belong to another than the man to whom I have already given myself. Before incurring this sin, therefore, I should like to kill myself. The V. L. परकीयत्वेन अपराद्धं आत्मानं परित्यक्ष्यामि। would mean 'Now my desire is that I should destroy myself, since I have offended against my divinity (तस्य देवस्य i. e. माधवस्य) by belonging to another' She feels she has been polluted by this relation of her with another than the one chosen by her and therefore, she does not deserve to live any more. The readings परोक्षगुणकीर्तिनेनानपराद्धमात्मानं etc. are 'all corruptions of the original Prakrit passage' and are not worth considering. अपरिपन्थिनी- Unobtrusive, not coming in the way. सीमा स्नेहस्य-The (last) limit of love, the climax. इय...इयानाम्-'This is always the nature of approaching (नेदीयसां-nearer) good fortunes'. A feeling of nervousness, the flutter of the heart are indications that precede coming events of prosperity. A telegram announcing good luck in the examination comes always to a greatly restless and palpitating heart! स्वैरं-Stealthily, gently. प्रसादं कुरु-'Do me this favour i. e. give your consent to my proposal of my suicide.'

VI. 10. Construe :—सरले, साहसरागं परिहर। रम्भोरु संरम्भं मुञ्च। तव विरसं विरहायासं सोढुं मम चित्तं असहम्। सरले, 'you simple or innocent girl!' रम्भोरुः-A woman having thighs like the plaintain stem (रम्भा). संरम्भं--Excitement. तव विरसं विरहायासं-The bitter (विरस) pain of separation from you. Note that Mādhava has selected such words for this verse as may be the same both in Sanskrit and Prakrit, so that मालती, prostrate on the ground, may not immediately find him out as one different from लवंगिका who is all along using the Prakrit. अलंघनीयः— Not fit to be spurned.

VI. 11. सहर्षम्. With delight at hearing such utterance of deep love and at the prospect of receiving her embrace, a proposal which he makes in this verse. विच्छे...कारिणि-विच्छेदेन दारुणं आयासं कर्तुं शीलमस्याः सा तत्संबुद्धौ—'Inflicting terrible pain by the wrench of separation.' कामं कुरु – 'Do your desire.' Cf. काममभीष्टं कुरु। यद्येवं तदा ममालिङ्गनं देहीति लवङ्गिकापक्षे। माधवपक्षे तु 'किंवा

भणामि किं वक्तव्येन, कामं कामव्यापारं कुरु । अतः परिरम्भणं देहि । Com. वरारोहे–'Oh one possessed of excellent hips' sounds rather strange on the lips of her *female* friend, although the Com. justifies it saying लवंगिकया प्रशंसार्थं 'वरारोहे' इति सखीसंबोधनं युक्तमेव । परिरम्भणं देहि–Give me an embrace (परिरम्भण), is in reply to what मालती had proposed 'एषेदानीं ते प्रियसखी अनाथा मरणे वर्तमाना...परिष्वज्य प्रार्थयते etc.'

बाष्पोत्पीडेन–'By the flood or overflow of tears'. Cf. पूरोत्पीडे तडागस्य परीवाहः प्रतिक्रिया । उत्तर॰ I. The device of tears is utilised by the poet to prolong this pathetic-humorous situation of Mālatī's embracing the wrong person. कठोर...पक्ष्मलः–कठोर· यः कमलगर्भः, तद्वत् पक्ष्मलः रोमाञ्चकञ्चुकितः–Downy with horripilation like a hardened (ripe) lotus seed. The feel of Mādhava, a man, is by nature rough, and it was made more so by the hair on his hand or face, standing erect on account of the thrill of her embrace. अन्यादृश एव–Something quite different, (not the woman's touch). निर्वापयति–Cools, allays. मौलि ..आलिः–मौलौ (on the head) विनिवेशितः अञ्जलिः यया सा । विक...हारिणः–विकसत· पुण्डरीकस्य या लक्ष्मीः, तस्याः विलासं हर्तुं शीलं अस्य तस्य । स्वच्छन्ददर्शनेन.—By observing at my free will or without restraint. मुधामनोरथैः–With vain hopes. अवि...बन्धनं–अविरतं विजृम्भमाणः, दुर्वारः उद्वेगः, तस्य व्यतिकरेण उद्वर्तमानं (उन्मूलितं) बन्धनं (स्थैर्यं) यस्य तत् । Whose support was uprooted by an incessantly increasing irresistible anguish. सवि...जनाः–सविशेषेण दुःसहारम्भेण दावितः (पीडितः) सखीजनः यैः । दावित–P. P. of the causal of दु 'to trouble', मालतीनिर्विशेषं–मालत्याः निर्गतः विशेषः यस्मिन् कर्मणि यथा तथा–Without making any difference between her and Mālatī.

VI. 12. Mādhava describes the pleasing cool sensation which he feels at the close embrace of Mālatī. Construe :—निर्भु...लया अनया कर्पूर...वर्गः एकीकृतः (सन्) अवपीड्य त्वचि निषिक्त इव । निर्भु...लया—निर्भुग्नौ पीनौ च कुचकुड्मलौ यस्याः, तया–With her full (पीन) bud-like breasts pressed against each other (in the course of the embrace). (निर्भुग्नौ). V. L. निर्भिन्नौ having the same sense as निर्भुग्न-निरन्तरावलग्नौ । कर्पूर...वर्गः–A collection of camphor (कर्पूर), pearl-strings (हार) yellow sandal paste (हरिचन्दन), the drops of moon-gems' moss (शैवल), lotus-fibres and snow etc. एकीकृतः– Mixed together.

अवपीड्य—Having crushed. त्वचि निषिक्तः–Was sprinkled over the skin.

स्व...दिनि– स्वचित्तस्य वेदनां एव निवेदयितुं शीलं अस्याः सा–Who would speak of her own mental agony. पर...ज्ञे–परव्यथायाः अनभिज्ञा, तत्संबुद्धौ। इयमुपालभ्यसे– Here, 'I have you to be taken to task i. e. I have to remonstrate with you for thinking of yourself alone.'

VI 13. उद्दाम...राणि–उद्दाम· देहपरिदाहः महाज्वरः येषु तानि (दिनानि)–When the excessive bodily heat was like high fever. संक...नानि-संकल्पनिर्मितेन संगमेन विनोदिता वेदना येषु—In which my pain was (sought to be) relieved by conceived union. त्वत्स्ने...तानि-तव स्नेहस्य या संविद् (ज्ञानं), तया अवलम्बितं जीवितं येषु.—In which life was sustained by the consciousness of your love. स्नेह-संविद्- 'अस्ति मालत्याः अपि स्नेहः' इति संवेदनं। संविद् 'knowledge, consciousness,' is a word taken from the philosophical terminology of the Nyāya or the Vedānta system of thought. The use of it looks rather pedantic. अतिवाहितानि–Passed. उपलम्भनीया–Fit to be blamed. सरसरमणीयता–The charm due to the fullness of emotion. संविधानस्य–'Of the arrangement of situations or incidents in the plot'.

VI. 14. वत्सला–प्रेमवती, Full of love. जनोऽयं–This person i. e. माधव. अनैषीत्–Aorist III Sing. of नी. आब...प्रसादं–आबद्धं कङ्कणं यस्मिन्। एतादृशस्य करस्य यः प्रणयः (विवाहकाले ग्रहणं) स एव प्रसादः तं। प्रणयः–Espousal, accepting the hand (in marriage). कङ्कणः or–णं–The marriage string (विवाहसूत्रं) fastened round the wrist. देव्यः कङ्कणमोक्षणाय मिलिताः राजन् वरः प्रेष्यताम्। महा॰ II. 50 "According to the marriage ritual, several ceremonies have to be gone through before the hand of the bride is actually taken hold of by the bridegroom. One of these is the tying of the string-bracelet in the following manner :—'ततो दुग्धाक्तेन द्विगुणशुक्लसूत्रेण दंपती कण्ठदेशे कटिदेशे...पञ्चवारं चतुर्वारं वा प्रदक्षिणं वेष्टयेत् पुरोधा एतैर्मन्त्रैः... ततः कण्ठदेशस्थसूत्रमधोनिष्कास्य कुङ्कुमाक्तमूर्णायुक्तं कृत्वा तेन हरिद्राखण्डं बद्ध्वा तद् वधूवामहस्तप्रकोष्ठे वरो बध्नीयात्...। कटिदेशस्थसूत्रमुपरि निष्कास्य तादृशं कृत्वा वरहस्तप्रकोष्ठे वधूर्बध्नीयात्। Bh. हृदये...विस्मारयति–"Will this person, who even in the matter of the *heart* did not hesitate and allowed him to capture it, without opposition,

at his will, now hesitate when he takes up her hand wearing the wedding-string bracelet? She means that when मालती did not stop माधव when he raided the precious part of the body i. e. *heart* but allowed him to capture it at will, why should she now resist him when he is trying to hold her hand i. e. to marry her. With the capture of the heart, the hand's espousal follows as a consequence; and when there was no opposition in the matter of the heart, there should be none as regards the hand. Mādhava therefore is at liberty to take her hand in marriage which he should boldly do himself, without waiting for it to be offered by मालती. "The V. L. कङ्कणाभरणे करे (विचारयति) is a good reading, as it corresponds with the locative हृदये, in both cases, it being what is called विषयसप्तमी i. e. a locative indicating 'the matter' of which something is said" Bh. अप्र...साहसः–न प्रतिहतं स्वयंग्रहस्य साहसं येन सः–Who did not oppose the rashness (of माधव) in capturing (the heart) at his will.' कन्यकाजनविरुद्धं–'Opposed to the conventions of behaviour on the part of maiden of honour.' This secret marriage, without the parent's consent, is something reprehensible in the eyes of मालती.

VI. 15. पुरः–first. चक्षूरागः–Love at (first) sight. मनसः अनन्यपरता–Whole-hearted devotion. तनुग्लानिः–Pining or emaciation of the body. यस्य त्वयि यत्र च तव–'(The same young man) whose (condition was such) because of you (त्वयि) and on whose account (यत्र), (The same condition was) yours,' as one would express in Marathi '(ही अवस्था) ज्याची तुझ्यामुळें व तुझी ज्याच्यामुळें.' प्रेयान् युवा–The youth of your love.

कृष्ण...साहसः–कृष्णचतुर्दशीरजन्यां यः श्मशानसंचारः, तेन निर्वर्तितः (महामांसविक्रयरूपः) विषमः (आर्यजनानुचितः) व्यवसायः येन सः, स चासौ निर्वापितं चण्डपाखण्डस्य (अघोरघण्टस्य) दोर्दण्डयोः (भुजयोः) साहसं येन सः। अतः...कम्पिता. Mālatī's trembling, really due to nervous agitation to find herself in the arms of her lover who is going to marry her immediately, is humorously being attributed by लवंगिका to the fact that she finds herself being wedded, not to a gentle soul that she imagined माधव to be, but to a reckless dare-devil who is up to any rashness to secure his ends! 'Hence does my friend

tremble.' अनु.. न्यास :-A clever suggestion of intense love and gratitude, (both the feelings which मालती has for माधव and which have persuaded her to consent even to such a marriage).

Now follows the charming ceremony of marriage in which कामन्दकी plays the parent in offering मालती's hand to माधव. अशेष ..ङ्गुले:-अशेषाणां सामन्तानां मस्तकोत्तंसाः, तेषां उपरागेण रञ्जिताः चरणाङ्गुलयः यस्य, तस्य (भूरिवसोः) ।. मस्तकोत्तंसः-A crest-gem. सद्दृ...केन-Who appreciates incompatible unions. इति रोदिति-Note how कामन्दकी feels the wrench of a mother at the marriage of मालती. बाष्पायितं-Become full of tears ; P. P. of the Denom. of बाष्प.

VI. 16. परिणतिरमणीयाः-Charming in their full development, sweet in their consummation. तव मान्या-'Deserving of respect from you (for those various reasons, which should not be mentioned). She means that माधव has to be true to his wife मालती, first out of regard for that mutual love which unfolds its charms as it matures, and secondly out of respect for her (कामन्दकी) who has brought about this union. Cf. अस्मान् साधु विचिन्त्य संयमधनानुच्चैः कुलं चात्मनः । त्वय्यस्याः कथमप्यबान्धवकृतां स्नेहप्रवृत्तिं च ताम् । etc. शा० IV. मत्तः परस्तात्-After me, when I am no longer there to look after you two. परिचयकरुणायां मा विरंसीः-Do not cease (वि + रम्) to be kind enough (करुणायां) to her by cultivating intimacy (परिचय). तात-Here used as a term of endearment like the Marathi word बाबा in addressing a junior. इति नन्तुं इच्छति.. In the fulness of her emotion has कामन्दकी made this request to माधव and now she wants to bow before him ! In a masterly manner has the poet developed this situation which is so charming by the admixture of the sentiments of love, parental affection and pathos. अहो...प्रसङ्गः-'Oh ! the situation transgresses (the bounds of propriety), because कामन्दकी, the venerable lady, is about to prostrate herself before Mādhava, in order to induce him to pledge himself to give मालती a kind and affectionate treatment.

VI. 17. निर्व्यूढसौहृदभरा. Who has indicated or proved beyond doubt her great love for माधव, by preparing even to kill her-

self when she thought she was being given to नन्दन. गरीयः वशीकरणं- ‘ A strong or powerful means of winning the heart. ’ ‘ युष्माकं एवं इयम् ’ —Added to all these attractive features of hers, there is this also viz. ‘ that she is thus to you, i. e. she has been so deeply cherished by *you.* ’ A girl worthy of your deepest affection is her additional qualification which will attach me to her all the more. ’

VI. 18. The noble conception of the relations of husband and wife is being very beautifully presented by कामन्दकी on this holy occasion of their marriage. The verse, charming in its expression as in its thought is certainly a master-piece of भवभूति. Construe :—‘ स्त्रीणां भर्ता पुंसां च धर्मदाराः प्रेयः मित्रं, समग्रा वा बन्धुता, सर्वे कामाः शेवधिः, जीवितं वा ’ इति वत्सयोः अन्योन्यं ज्ञातं अस्तु ॥ प्रेयः मित्रं. A dear friend. समग्रा बन्धुता—All kinsmen combine बन्धुता–बन्धुसमूहः । सर्वे कामाः – ‘ All desire’s शेवधिः– A Treasure. She means that a husband or a wife is the dearest friend one can have in this world, is all relations (viz. those of a brother, sister, father, mother etc.) combined in one, represents the fulfilment of all cherished ambitions, is a precious treasure, nay the very life’s vital breath without which one ceases to be ! The most glorious and ennobling sentiment indeed, if only it is a union of two *loving* souls ! वैवाहिकेन नेपथ्येन.—The marriage dress. प्रसाधितः–decorated. परिणायय आत्मानम्–‘ get yourself married to नन्दन. ’ “ परिणय originally is ‘ taking or carrying round. ’ In the marriage ceremony the bride is taken round the fire three times by the bridge-groom. This is परिणय proper ; but the word has got a more extensive signification and denotes ‘ marriage ’ generally’. Bh. चित्रजवनिका–A painted curtain (जवनिका). Cf. नरः संसारान्ते विशति यमधानीजवनिकाम् । भर्तृ॰ सुल...नर्थम्–सुलभाः बहवः अनर्थाः यस्मिन् तत् । कस्त्वमस्यां चिन्तायां–कामन्दकी does not brook any opposition even of the nature of a mild suggestion from anybody ! वयस्य मालत्यास्मि–मकरन्द dressed as मालती is certainly a comic figure, although the make-up is so perfect that he is not to be easily distinguished. The poet has thus introduced an element of

humour in the drama. उद्वाहमङ्गलार्थम्–For the purpose of the auspicious wedding rites. उद्यान-वाटः—Nominative to गम्यताम्· Passive.

VI. 19. गाढो...च्छदैः–गाढा उत्कण्ठा यस्या सा च कठोरा (तृतीय-यौवनवयाः) या केरलवधूः, तस्याः कपोलवद् अवपाण्डुः (ईषद्धूसरः) छदः (पत्रं) येषां तैः। whose leaves are yellowish white like the cheeks of a Kerala woman, fully developed (कठोर) and deep in love. तांबूलीपटलैः–With the betel vines. पिन... द्रुमाः–पिनद्धाः (covered) फलिताः अत एव व्यानम्राः पूगद्रुमाः येषु ते। कङ्को... रिणः–कङ्कोलीफलस्य जग्ध्या (भक्षणेन) मुग्धाः (प्रीताः) ये विकिराः (पक्षिविशेषाः) तेषां व्याहारः (उक्तिः) येषु ते (भागाः) व्याहारः Warbling प्रे...तयः–प्रेङ्खता—वातेन चालिता मातुलुङ्गवृतिः (वेष्टनं) येषु ते–(surrounded) with the fencing (वृति) of waving (प्रेङ्खत्) मातुलुङ्ग (Mar. महाळुंग) trees. प्रेयः– 'worldly good' as opposed to श्रेयः 'eternal good.' V. L. श्रेयः. भवभूति, a Vedantist must have used प्रेयः in view of the distinction between the two pointed out in the कठोपनिषद्.

कल्याणसंपद्–The attainment of one good fortune. कल्याणावतंसा –कल्याणं अवतंसः यस्याः सा Having an (additional) decoration of another good fortune. V. L. कल्याणान्तरावतंसा. उपरिष्टात्—In the near future. He refers of course to the union of मकरन्द with मदय०, which is to be the next event of the plan. सांप्रतं...अवशिष्यामहे –'Now we should be left behind, or it is proper (सांप्रतं) that we (i. e. लवंगिका herself) should remain behind,' and not accompany मालती, now that she has a better companion in माधव. अवशिष्यामहे is the Com's translation for उवराम, a Deśi word in the sense of 'remaining behind' (Cf. Mar. उरणें). The other reading तुवरामो or अपसरामो would mean 'we go away in haste in this state of things (साम्प्रतं) i. e. clear the place, in order that you and माधव may be left alone, to enjoy each other's company'.

VI. 20. आमू...नालम्–आमूलं कण्टकितः (रोमाञ्चितः) कोमलः बाहुः एव नालं यस्य सः तं (करम्). कण्टकितः–Thrilled with horripilation. आर्द्रा... ङ्गुलम्–आर्द्राः अङ्गुलयः एव दलानि (पत्राणि) यस्य तम्–Whose leaf-like fingers are moist with perspiration. The grasping of her hand by his own is likened to the holding of a red lotus by an elephant in his trunk !

The Act is called by the significant name of चोरिकाविवाह or 'The Secret marriage' (of Mālatī with Mādhava) which marks the crowning success for the elements of intrigue introduced into the plot in the first Act.

Act VII.

सुश्लि...ग्रहः–सुश्लिष्टा (well-fitted) या मालतीनेपथ्यस्य लक्ष्मीः, तया विप्रलब्धेन (deceived) नन्दनेन कृतः करपरिग्रहः यस्य सः (मकरन्दः) भगवतीवचनसंविधानैः–By the arrangements made in accordance with the verbal instructions of the revered lady. क्षेमेण–In all security. गोपायितः–Protected. आपृच्छ्य. Taking leave of bidding farewell. Cf. आपृच्छस्व प्रियसखममुं तुङ्गमालिङ्ग्य शैलम् । मेघ० I. आवसथम्. To her abode or residence. नव...जनः–नववध्वाः गृहप्रवेशेन (निमित्तेन) विरचितः यः अकाले (untimely) कौमुदीमहोत्सवः, तस्य प्रवृत्त्या पर्याकुलः अशेषः परिजनः यस्मिन् सः (प्रदोषः) । The moonlight festivities are generally held on the 15th day of the bright half of Aśvina. These joyous celebrations were like those of the moon-light festival (कौमुदीमहोत्सव) and being on the wedding night were naturally 'untimely'. अनुकूलयिष्यति–Will favour, will facilitate. नः व्यवासितम्– Our undertaking or design. त्वरमाणकामः–In his impetuous or intolerant passion ; विलम्बासहकामवशः । अभ्यर्थ्य– Imploring or entreating her. बलात्कारेण अभिद्रवन्–(While) outraging her with violence. प्रतिहतः–Repulsed, spurned, lit. struck back. अधि...क्षरः–अधिकेन वैलक्ष्येण स्खलन्ति अक्षराणि यस्य–In words faltering through growing embarrassment (वैलक्ष्यं). रोषनिर्भरदुःखितः–Afflicted with deep anger, 'intensely embittered by anger'. मद...नयनः–With his eyes rolling through intoxication. कौमारबन्धकी–A virgin harlot (बन्धकी). एतेन प्रसङ्गेन–'By this incident' which gives an occasion to bring मदयन्तिका. संयोजयिष्ये–Shall unite.

The Introductory scene at the beginning tells us of success in the deception of नन्दन and the later frustration that he met with in his advances of love, and indicates the plan of uniting मकरन्द with मदयन्तिका.

संक्रान्ता–Transferred to, entrusted to. तेन व्यपदेशेन–Under this pretext viz. to give a piece of advice to मालती, that she may see better reason at the time of her next *tête-a-tête*. प्रसुप्तलक्षणः–

प्रसुप्तस्य इव लक्षणं यस्य. Appearing like one gone to sleep. वामशीला-Behaving perversely. मन्युं उज्झित्वा-Leaving off her anger. शनैः-Gently, without making any noise. शयनोर्ध्वान्ते-' On the upper (ऊर्ध्व) end or side of the bed.' V. L. शयनीयार्धान्ते and शयनीयार्धे. दुर्मनायते इयं वामशीला-She means that मालती has no reason or justification in getting vexed, when she herself has misbehaved and provoked नन्दन. कथं नाम etc. Note the bitterly sarcastic tone of लवंगिका who hits upon the exact flaws in the behaviour of नन्दन towards his newly-wedded young 'wife.' नव...ज्ञातारं-नववध्वाः विस्रंभणस्य ये उपायाः, तेषां ज्ञातारम्। Well-versed in the methods of securing the young wife's confidence. The **कामसूत्र of वात्स्यायन has** a special chapter on this topic called the कन्याविस्रम्भणप्रकरणम्. **Note** the identity in the expressions. विप्रतीपं-On the contrary, perversely.

लज्जादोषेणेव उपालंभनीयः—She is to be censured for her bashfulness, which virtue being carried to its extreme has become vice (दोष). नव...भावत्वस्य-नववधूविरुद्धं यत् रभसोपक्रमे स्खलनं, तेन यद् वैलक्ष्यं, तेन विच्छर्दितं महानुभावत्वं यस्य, तस्य (भ्रातुः)-Who was deprived of all sense of dignity (महानुभावत्व) on account of the embarrassment caused by the failure in his forcible advances. स्खलनं उपक्रान्तानिर्वाहः- Unsuccessfulness, failure ; it may also mean ' blunder or lapse.' The कामसूत्र lays down that such rash advances are the one thing that has to be avoided by a man in his first interview. The Com. also quotes the following from the Kāma-sūtra : नव- परिणीत योषिद् यत्नाद्रपनीय साध्वसं सद्यः। विविधविनोदकथाभिर्विश्वासं नियते सरसैः ॥ सहसा वाप्युपक्रान्ता कन्याचित्तमविन्दता। साध्वसं त्रासमुद्वेगं सद्यो द्वेषं च विन्दति ॥ सा प्रीतियोगमप्राप्य तेनोद्वेगेन दुःखिता। पुरुषद्वेषिणी वा स्याद्विद्विष्टा वा ततोऽन्यगा ॥ III. 2.43, 44. वाचागतं-Utterances. अपरिस्थानम्-' Improper, unfit.' कुसुमसधर्माणो हि etc.-The Sanskrit passage is from the Kāmasūtra III. 2. 6. कुसुमसधर्माणः—समानः धर्मः यासां ताः सधर्माणः। कुसुमेन सधर्माणः तुल्याः। सुकुमारोपक्रमाः-सुकुमारः उपक्रमः यासां ताः। Who have to be delicately approached (उपक्रम). अन...विश्वासैः-By those who have not secured their (women's) confidence. प्रसभं-Forcibly. सं...षिण्यः संप्रयोगं विद्वेष्टुं शीलं यासाम्-Accustomed to hate or abhor union. सास्रम्-' With tears in her eyes.' Note how skilfully लवंगिका plays the part of the

friend of an offended girl. प्रभवामीति–On the ground that he (as a husband) has the power over his wife, that he is her master. शल्यनिक्षेपाः–Thrusts of the darts (in the hearts). महापरिभवाः–Great insults or indignities. स्त्रीजन्मलाभं–' The birth of a girl,' (which the kinsmen abhor). कन्यैव मा जायतामिति भावः । प्रभवामीति...मन्त्रयिष्ये–I shall say something in the matter, because I feel I hava a sort of claim. Cf. वरभगिन्यपि त्वयि प्रणयवशादाश्वासवत्यहमिति । मयि अतिस्निग्धायां त्वयि प्रभुत्वमस्तीति किमपि सखित्वमेवावलम्ब्य etc. । Com. स्वाधीनः–At your service. ईदृशोऽपि...येन भर्ता एषः–She means, whatever his faults or his offences, he has to be obeyed in all his heart's inclinations or impulses, simply because he is her *husband* ! 'कोऽपि देवः कुलस्त्रीणां पतिरेव पतन्नपि ' (or its modern Marathi version of Gadkari viz. असे पति देवचि ललनांना) is the sentiment underlined in this remark of मदयन्तिका. अनभि...दूषणस्य–अनभिजातानि कितवजनयोग्यानि अक्षराणि यत्र, स तादृशः अधिक्षेपः, तद्रूपः यः उपालम्भः, तेन दूषणम् । दूषणम्–Accusation ; अधिक्षेपः–insult, abuse. तन्न जानीथ–It is a question asked. वाचा मन्त्रितम् ' Actually said in so many words.' She means that the origin and everything of what नंदन said or did is to be found in his own words, and nowhere else ; and its justification, if any, is to be had in his own ill nature. तारामैत्रकं–प्रेम ' The friendship of the stars, i. e. a spontaneous unaccountable love, owing its origin, as it were, to the agreement between the stars presiding over the births of the two individuals'. This will be apparent from the use of the word in the उत्तरराम०–भूयसा जीवधर्म एष यद्रसमयी कस्यचित् क्वचित् प्रीतिः । यत्र लौकिकानामुपचारस्तारामैत्रकं वा चक्षूराग इति वा तमप्रतिसंख्येयानिबन्धनं प्रेमाणमामनन्ति । V. L. वाअमित्तअं=वाचामैत्रकं ' friendship in words, love not going beyond the words used by each with reference to the other' or it may mean 'mere rumour or talk.' Bh. अपक्षाभिनिवेशः–Mālatī's attachment or predilection for one who is not on the side (अपक्षे) of her husband (भर्तुः) i. e. his rival. V. L. अधिक्षेपाभिनिवेशः–Her eagerness to deprecate or treat with contempt her husband. वैलक्ष्याभिनिवेशः–Disposition to embarrass or shame her husband. अवर्ण्याभिनिवेशः–'Unspeakable disposition.' दुरभिषङ्गः–Bad or immoral attachment. असावधाने–

Heedless, not observing proper caution. असं...मोहित–Deluded by silly public scandal. अथवा...तिष्ठथ–'Or rather, (now that things have reached this stage), you will not remain spoken vaguely or indistinctly (अस्फुटं) ; i. e. I shall speak frankly and plainly now ! माध...लोकां–माधवैकमयः जीवलोकः यस्याः तां–'For whom the whole living world is full of one individual only viz. माधव.' कठो...विशेष–कठोरकेतकीगर्भस्य इव विभ्रमः येषां, तादृशानां अवयवानां दौर्बल्येन निर्वाहितः सुन्दरत्वविशेषः यस्य तत् (शरीरं) निर्वाहितः–(Successfully) brought about. माध...जिवनं–माधवस्वहस्तेन निर्मिता या बकुलावली, तया विरचितः यः कण्ठावलम्बः, तेन एव संधारितं जीवितं यस्मिन् तत् (शरीरं)। प्रभा...दर्शनं प्रभातचन्द्रमण्डलस्य इव आपाण्डुरं परिक्षामं रमणीयं (appearance) च दर्शनं यस्य तत् (शरीरं) । कुसु...गमे–कुसुमाकरोद्यानस्य पर्यन्ते यद् रथ्यामुखं, तत्र यः समागमः (meeting, encounter) तस्मिन् । सविभ्र...विभ्रमाः–सविभ्रमं उल्लसितानि कौतूहलेन उत्फुल्लानि अत एव प्रसरन्ति (dilated) यानि नयनोत्पलानि, तेषां यः बहलः (intense) विलासः, तेन मसृणः यः संचारः, तेन चारवः (Pretty) याः तारकाः (pupils), तासां विराजमानाः विभ्रमाः यत्र ते (दृष्टिसंभेदाः) । अन...मधुराः–अनङ्गनाट्याचार्यस्य यः सर्वाकारोपदेशः, तेन निर्मितं यद् वैदग्ध्यं, तेन मुग्धाः मधुराः च (० संभेदाः) । सर्वाकार–'Thorough-going, in all phases or aspects, perfect.' दृष्टिसंभेदः–'The meeting or exchange of their glances.' Cf. अन्योन्यसंभिन्नदृशां सखीनां । Act I. तत्क्ष...शोभयोः–तत्क्षणे उच्छलितः यः गम्भीरावेगः, तस्य व्यतिकरेण म्लायमाना देहशोभा ययोः, तयोः। उच्छलितः–Sprang, Stirred up P. P. of उत् + शल्. Cf. Mar. उसळणें. उद्व...मूलं–उद्वर्तमानं (उत्पतत्) मूलं यस्य तत्–Whose root was being plucked out. चेत...दिकायाः–चेतनाप्रतिलम्भः एव प्रियं (glad news), तस्य निवेदिकायाः । भग...धितेन–भगवत्याः विदग्धवचनस्य उपन्यासेन बोधितः, तेन–Enlightened in shrewd suggestive words by the revered lady. स्वयंग्राहसाहसे and नियुक्तम्–employed i. e. offered (with a view to induce मालती) to take the daring step (साहस) of herself accepting (स्वयंग्राह) it voluntarily. विस्मृतं मया– Her forgetfulness is feigned, because she knows everything and yet does not want to confess. विकट...गोचरं–विकटः (dreadful) दुष्टश्वापदः, तस्य अपदेशेन (आपतितः) कालः (Death) तस्य गोचरं । पीव...स्तम्भेन–पीवरौ (massive) भुजौ स्तम्भौ (pillars) इव यस्य सः, तेन । निष्कारणबान्धवेन 'A friend without any motive (in his attachment), a disinterested friend.' सक...हसं–सकलभुवनस्य एकसारः एव देहः, तस्य उपहारे (offering, giving away) यत् साहसं । कृत...स्थलेन–कृताभिः दंष्ट्राभिः

विदारितं, अत एव विकटं (frightful) मांसलं (massive) उत्तानं (open) परिणाहि (broad, expansive) च यद् वक्षःस्थलं तेन । This compound to be taken with the next one जरठ...हारिणा–जरठं जर्जरितं च यद् जपापीडं, तद् हरति असौ तेन– Surpassing (by his chest) a garland (आपीड) of full blown (जरठ) जपा flowers, shredded into bits (जर्जरित). ' The compound दृढदंष्ट्रा etc. should be dissolved as a कर्मधारय and not बहुव्रीहि. For properly he himself as the whole body cannot be compared to a garland of जपा (जास्वंद in Marathi) flowers;...in and through the bosom which had the scratches of the tiger's nails, मकरन्द appeared to surpass i. e. was redder than the wreath of Dasvanta flowers." Bh.

VII. 1. वयम्–By 'we' she refers of course to मालती. But being her close friend and fighting her cause, she has identified herself with her. कथान्तरे विकलः—So deeply affected in the course of (random) talk. कदम्बगोलाकृतिं–The form of the round कदम्ब tree, which puts forth buds appearing like horripilation, at the receipt of a shower. विशुद्धमुग्धः–' Pure and innocent ' and thus ignorant of the workings of love: said of course sarcastically by लवंगिका.

आत्म...थिनः–आत्मनिरपेक्षं (heedless of his own security) व्यवस्यति असौ तस्य । कृता...कारिणः–कृतान्तेन कवल्यमानं (being swallowed) यद् (मम) जीवितं, तस्य बलात्कारेण यत् प्रत्यानयनं (restoring, bringing back) तेन गुरुकं उपकरोति असौ तस्य । नाम...रणानि नामग्रहणानि स्मरणानि च । गाढ...त्पीडः–गाढप्रहाराणां वेदनारम्भेण विस्मारितं (मूर्च्छितं–Unconscious) यत् शरीरं, तस्मात् संगलितः स्वेदसलिलस्य उत्पीडः (flood, overflow) यस्य सः । विस्मारितं–Lit. caused to be forgotten, i. e. rendered unconscious. मोह...युगलः–मोहेन (swoon) मुकुलायमानं नेत्रयोः नीलोत्पलयोः इव युगलं यस्य स । भूमि...भारः–भूमौ विलग्ना (stuck) या असिलता, तस्या विष्टम्भेण (support) यद् धैर्यं (firmness), तेन धारितः शरीरस्य भारः येन सः । मद...लोकः–मदयन्तिकानिमित्तं एव विच्छर्दितः (left, abandoned) महामहार्घः (highly precious) जीवलोकः येन सः ।

व्यवसितं...शरीरेण. "The body of my friend has decided to love मकरन्द although her mind may not have done so. The perspiration and other bodily affections have betrayed your *Body's* decision (व्यवसाय) or determination to love मकरन्द, although your noble mind possibly (said of course tauntingly) holds

back." उद्विग्ना–Thrilled, affected so (delightfully). She means that the loving confidences that she is exchanging are the cause of this perspiration etc. and not love for मकरन्द. V. L. किं वाचा । दर्शितं शरीरेण मकरन्दसमागमौत्सुक्यम् ।. व्यपदेशात्. From this disguise or dissimulation. विस्र...सदृशं–विस्रम्भगर्भः यः कथाबन्धः, तस्य...सदृशं–Befitting the talk full of an exchange of confidence. विधेया–'Slave, a servant fit to be ordered about.' बुद्ध...प्रत्ययेन–With the conviction or confidence created (in me about मकरन्द) by बुद्ध॰'s partiality (for him). भरि...रथं–भृतोद्वर्तमानानि कौतूहलं उत्कण्ठा मनोरथश्च यस्मिन् । The Prakrit भरिदुव्वरन्त is equivalent to भृतावशिष्यमाणानि, 'remaining after filling (the heart). Cf. Mar. भरून उरणारीं. विधि...दर्शना–विधेः नियोगेन निर्वृत्तं (brought about) दर्शनं (मकरन्दस्य) यस्याः सा । दुर्वा...जीविता. दुर्वारं दारुणं च यद् अनङ्गदुःखं, तेन संतापितं क्वथत् (boiling) च यत् चित्तं, तेन विघटमानं (parting or being separated) जीवितं यस्याः सा । विजृ...जना–विजृम्भितः अपूर्वः, सर्वाङ्गेषु प्रज्वालितः यः मदनहुतवहः (The fire of Love), तस्य उद्दामेन दुःसहेन च आयासेन दुर्मनायमानः परिजनः यस्याः सा । प्रत्या...ष्ठुला–प्रत्याशाविमोक्षमात्रेण सुलभं यद् मृत्युरूपं निर्वाणं, तस्य प्रातिकूलं यद्बुद्धरक्षितावचनं, तेन वर्धितस्य आवेगस्य व्यतिकरेण विसंष्ठुला–Rendered shaky or disturbed in mind by the counteracting (force of) agitation increased by the words of बुद्ध॰ who spoke against the solace of death easy to get when the hope (of union) is given up (विमोक्ष). जीवलोकपरिवर्तं–'A changed condition (परिवर्त) of life'. Cf. न शक्तास्मि ईदृशं जीवलोकपरिवर्तमनुभवितुम् । उत्तर॰ II. तदीदृशो जीवलोकस्य परिवर्तः । Ibid III. विपर्यस्तः संप्रति जीवलोकः । Ibid I. मनो...मोहिता–मनोरथानां उन्मादेन (by the intoxication) मोहिता । मुग्ध...दर्प–मुहूर्तं निर्व्यूढः यः विस्मयः तेन विसंष्ठुले (unsteady) उद्वेल्ले (rolling) विस्तार्यमाणे च ललितनेत्रपुण्डरिके, तयोः ताण्डवेन (dancing) उद्भटं (intense) यथा स्यात्तथा प्रतिरूढः (developed) मैरेयदर्पः (the intoxication of wine) यस्मिन् कर्माणि यथा तथा । मैरेयं–wine. निर्ध्यायति—Stares or gazes at me. कव...विवरं–कवलिताः ये अरविन्दकेसराः, तैः कषायः कण्ठः यस्य, ईदृशः यः कलहंसः, तस्य घोषवत्—(Like the voice) घर्घरा (hoarse) स्खलिता गंभीरा च या भारती, तया भरितं कर्णविवरं यस्मिन् कर्माणि यथा तथा । The throat of the swan is rendered कषाय i. e. 'sweet sounding' by the morsels of lotus-filaments which is its food. The hoarseness and faltering is of course due to the lover's nervousness in approaching his beloved.

प्रस्फु...भवेन–प्रस्फुरतोः पयोधरयोः यद् उच्छलत् उत्तरीयं, तस्य अञ्चलेन अवलम्बनं, स एव यः परिभवः तेन– 'By the violence (परिभव) of holding the end of my upper garment which is being tossed up (उच्छलत्) from the throbbing breasts.' He holds her by the upper garment to woo and conciliate her. Cf. रहसि ग्रहणेनापि हस्ते वक्षे च मूर्धनि । कार्यं प्रसादनं नार्या अपराधं समीक्षता ॥ Com. But this itself on the part of a man is a 'transgression' or an 'outrage' on the woman's modesty (परिभव). ससं...हृदयां–ससंभ्रमं उत्तरंगि (heaving, panting) धमधमायमानं (palpitating, beating fast) हृदयं यस्याः ताम् । समुत्त्रासयति Scares, frightens.

विस ... शुकां—विसर्जितं (left off) अंशुकं यया तां । 'Having thrown off the upper garment as he held me by its end.' तत्क्ष...द्गमां–तत्क्षणे कठोरकमलदण्डायमानयोः बाह्वोः बन्धनेन अपवारितः (पिहितः) पयोधरयोः उद्गमः (विस्तारः) यया तां–'(I) who covered my expanding breasts by the fold of my arms, which at that moment were like hard lotus-stalks.' Leaving off the upper garment she runs away. Her breasts now uncovered expand (उद्गम) and hence the need of enveloping them in the fold of her arms, which thrilled with horripilation look like ripe lotus-stalks. विघट...गमनां-विघटमानं (loosened) यद् विकलायाः मेखलायाः वलयं, तेन संदानितौ (fettered, tied) पीवरौ ऊरू, ताभ्यां प्रतिषिद्धं विप्रतीपगमनं यस्याः तां–विप्रतीपगमनं means 'receding backwards (facing and looking at the lover all the time).' The girdle zone is loosened and displaced and has slipped down on the thighs, thus obstructing her movement. प्रतिकूलवादिनीं–Uttering words of remonstrance. गमनाभावे पुनः कान्तावरुद्धतया 'हं हं' इत्यादिनिषेधमाह । Com. Cf. 'मा मा मानद माति मामल 'मिति क्षामाक्षरोल्लापिनी । अमरु॰ 40. अत्या...हृदयां–अत्यादरेण ये प्रयत्नाः, तैः निर्वर्तितः यः मुहूर्तकोपस्य उपरागः, तस्य दुःखेन परुषीकृतं हृदयं यया तां– 'With my heart rendered severe by the pain of the flush (उपराग) of momentary anger brought on (निर्वर्तित) by the most careful efforts.' She liked her lover's advances, but as is woman's nature, she tried to show that she resented them and this she could do only with great effort. स्निग्धं...सारां–स्निग्धैः पुनरुक्तैः पर्यस्तैः च लोचनैः विभावितः अशेषः चित्तसारः यस्याः तां– Whose innermost feelings of the heart were revealed by my loving-glances that were only superfluous (पुनरुक्त) (to indicate what I craved for)'

'He could easily see that my dislike of his advances was only affected and not real, and for that even my glances were not required to tell him what I wanted. They were thus superfluous (पुनरुक्त).' Cf. द्वयोरपि युवयोः स्नेहः प्रत्यक्षः । सखीस्नेहस्तु मां पुनरुक्तवादिनीं करोति । शा० III पर्यस्त. Directed, cast at him. चित्तसारः संभोगेच्छापरता ।

द्विगु...यन्त्रितां- द्विगुणेन बाहुदण्डावेष्टनेन नियन्त्रितां । आवेष्टनं-Encircling locking. नियन्त्रितां-Imprisoned, restrained. प्ररूढ...निःसहां-प्ररूढः यः शार्दूलस्य कठोरकररुहाणां (nails) ओरम्फः, स एव विकटा पत्रावली, तदेव प्रसाधनं यस्य, ईदृशं यद् उत्तानं वक्षःस्थलं तत्र निष्ठुरः निवेशः (pressing hard) तेन निःसहा । निःसहा- 'helpless,' because he clasped her firmly to his bosom, so that she was unable to move. सावेग...कमलः-सावेगं त्रिधुतं (मदयन्तिकया) यद् मस्तकं, तत्र आविद्धा या कबरी, तत्र निहितः (मकरन्देन) यः करः, तस्य परिग्रहः, तेन पुञ्जीकृताः उन्नामिताश्च ये (मदयन्तिकायाः) मुखावयवाः तेषु स्वच्छन्दविकासेन विदग्धं मुखकमलं यस्य सः । पुञ्जीकृताः- 'Contracted, pressed together.' This is given as equivalent to the Prakrit ओवग्गिद=अवघालित which by itself does give good sense, अवघ्लितं यथा तथा उन्नामिताः- 'The face raised with a jerk or at once.' स्वच्छन्दविकास-(The mouth) opening wide (for kissing) the various parts of the face. Cf. ललाटालककपोलनयनवक्षःस्तनोष्ठान्तर्मुखेषु चुम्बनम् । का० सू० II. 36. विदग्धं-'clever' being so skilled in the art of kissing. वदनस्य वैदग्ध्यं चुम्बनचातुर्यात् । Com. वाम...शोभां-वामगण्डस्य मूले चिरं निहितः यः प्रस्फुरन् पुञ्जितः (मकरन्दस्य) अधरः, तेन समुद्गतः यः मनोहरः स्पर्शः तस्य निर्भरेण उद्भ्रामिता शरीरशोभा यस्याः तां (मा)। वामगण्डमूले-At the root of the left cheek. नायिकायाः वामाङ्गे सकलोपचारव्यवस्थापनात् । पुञ्जित-Contracted, curled. उद्भ्रामिता शरीरशोभा. The beauty of her person was made to 'whirl round' or 'fly about' as it were. 'The hair standing on their ends on the body gave it that appearance.' Bh. उल्ल...लोचनां - उल्लसिताभ्यां सध्वसानन्दाभ्यां विषमः यः संभ्रमः तेन वलनं ययोः, एतादृशे मोहमन्थरे भ्रमती च लोचने यस्याः तां (मा)। दुर्वि.. सायः- दुर्विनीतस्य (मकरन्दस्य) यत् साहसं, तस्य अनुरूपः व्यवसायः यस्य सः- Whose behaviour was quite in conformity with his audacity, ill-mannered that he is. किमपि अनभ्यर्थनीयं-' Something that is unfit to be proposed or asked (of me).' अनभ्यर्थनीयं सुरतादिकम् । स्नेह ... स्नपितं— स्नेहविभ्रमाभ्यां उन्मिश्रः यः हासः, तेन विकसद्भ्यां लोचनाभ्यां

निस्रापितं। स्नेहविभ्रमौ. Affection and playfulness. परिजनाद् गोपनीयं which has to be hidden from the servant's (eyes). नितम्बस्य मूलं- V. L. आसनमञ्चूडकं of the Com., or मदनशासनमूचकं, or आसनं वसनं etc. 'The reading is a good deal corrupt. But the sense is plain enough. Something indecent is meant.' Bh. The reading आसनमयूरकं is explained as 'a seat-cushion'. आसनार्थं निर्मितं वस्तु तुलपूरितमिति तन्मयूराकारमासनं मयूरकम् । Com. प्रच्छदपटः-The bed-sheet. प्रच्छदपटापवारित-Hidden inside the bed-sheet. असंबद्धपरिहास-Nonsensical, silly (indecent) jokes. मालतीप्रियसखी...जानाति-मालत्यामेवं दृष्टवतीति कृत्वा तत्सखीत्वेनैवमेषा वदतीति मदयन्तिकायां स्नेहातिशयो बुद्धरक्षितया दर्शितः । 'She must have seen such things in the case of मालती, and hence her question to you.' एके...निश्चले-एकस्मिन् एकस्मिन् अवयवे निःसङ्गलग्ने निश्चले च । मन्मथबलात्कारितः-Forced by passion. कन्दर्पजननी-One who rouses his passion ; and the mother of प्रद्युम्न (काम or कन्दर्प.) का प्रतिपत्तिः-' What step you would take, what course you would follow ? ' रुक्मिणीं इव पुरुषोत्तमः- ' Just as विष्णु i. e. कृष्ण forcibly took away रुक्मिणी and married her.' पणीकृत्य- Having offered his own body as a पण or the price in money to buy my own. She means that now she has no claim over her own body, which is already sold out to him and is his property. कृत्यकर- is not a happy translation of the Prakrit केरअ which is a termination having the sense of ' belonging to ' and thus signifies ' Property or possession.' Cf. इदमर्थस्य केरः । इदमर्थस्य प्रत्ययस्य ' केर ' इत्यादेशो भवति । युष्मदीयः तुम्हकेरो । अस्मदीयः अम्हकेरो । हेमचंद्र's प्रा० व्या० VIII. 2. 147. द्वितीय...पटहः- The drum showing the end (विच्छेद) of the Ghaṭikās of the second watch (प्रहर). ' विच्छेद, may be taken in the sense of ' a division ' and नाडिका...पटह meaning ' the drum (indicative of the lapse) of the Ghaṭikā-divisions i. e. an hour-drum or something like a gong. The sense of the whole would then be ' the hour-drum (indicative of the end) of the second प्रहर is being beaten. प्रहर=3 hours. It is therefore midnight. ' Bh.

VII. 2. मध्यभागः स्तनभरस्य उत्कम्पितं विसोढुं न सहते. ' The waist (being very thin) cannot bear the trembling of your weighty breasts. ' कथि...सादः-कथितः यः प्रणयः, स एव प्रसादः यस्य । संस्तुतः- परिचितः

'Well aquainted, familiar.' He means that being the same man who visited her in her fancied enjoyments (संकल्पनिर्वृतिषु) he is no longer a stranger to her.

VII. 3. मनोरथसहस्रवृत:- Chosen in your thousands of longing. Cf. अयं त्वां पृच्छति रथी **मनोरथशतैर्वृत:**। विक्र० IV. 18. सुप्तप्रमत्तजनम्–केचित् सुप्ताः केचित् प्रमत्ताश्च जनाः यस्मिन्-People in which are some of them, asleep while some intoxicated (by wines). प्रौढं- Thick, Lit. fully developed. कृतज्ञतयैव भद्रं कुरु- 'Do what is good, just as gratitude would dictate.' भद्रं- मकरन्दपाणिग्रहण-मङ्गलं। उत्क्षिप्त…पुरं (एहि)-उत्क्षिप्तं (उत्तोलितं) अत एव मूकं (अशब्दं) मणि-नूपुरं यथा तथा एहि। किं निर्वृत्तसाहसा- 'Has she also done the adventurous deed (of offering herself in marriage)'. त्वं भणसि etc. 'you say 'what power have I etc;' therefore, you too should act according to your word' i. e. marry मकरन्द.

VII. 4. ऊर्जितं विजितं—A glorious conquest. यस्य इयं बान्धवधुरा प्रसादसुमुखेन मकरध्वजेन समुद्धृता-' In whose case (i. e. in my case) the responsibility of a kinsman is taken by the God of love himself who is disposed to favour.' It is Love that has helped the cause of union in my case as also in that of my friend.'

VII. 5. भ्रान्त्वा आवृत्तः-Come back after having moved about. परि…गर्भः-परिणतः यः सुरागन्धसंस्कारः, स गर्भे यस्य। माल्यामोदी-Carrying the fragrance of garlands. उप…वासः-(मुहुः) उपचितः स्फारः (बृहत्तरः) कर्पूरवासः यस्मिन्-Bearing the thick and rich scent of camphor. अभि…धानं etc. मद्यपानमाल्यादिभिः सुरतादिभोगो व्यज्यते। Com.

The Act is significantly called नन्दन-विप्रलम्भ ' or the deception of Nandana'.

Act VIII

निर्व...मज्जनो–निर्वर्तितं ग्रीष्मदिवसस्य अवसाने मज्जनं याभ्यां तौ। प्रौढसुहृद्– A great friend of love, as midnight is the time for enjoyment and revelry. निशीथस्य–of midnight. Note V. L. निशीथनाथस्य–'of the moon.' The moon also is often spoken of as the friend of the god of Love.

VIII. 1. Construe :–उद्यन् ऐन्दवः प्राक्प्रकाशः परि...पाण्डु तिमिरनिकरं दलयति। कैतकीनां सान्द्रः माकरन्दः परागः पवनवेगात् वियति उन्मुखः प्रचलितः इव।

ऐन्दवः–Belonging to the moon. प्राक्प्रकाश–The light appearing in the east. परि...पाण्डुः–परिशुष्यन्ती या प्रौढा ताली, तद्वत् विपाण्डुः– Looking pale and white like the withering full-grown palm-leaf. दलयति–pierces through. We have a beautiful fancy for the spreading moon-light : it is as if the thick white pollen (पराग) of the Ketakī plants moistened with honey drops is rising upwards in the sky by the force of wind! माकरन्दः–'Full of or mixed with honey,' and thus being heavy rises up slowly in the sky.

वामशीला–perverse, wayward. उपावर्तये–Coax, win over, bring round. विज्ञापयामि–I solicit. निदाघ...शान्तये–'To alleviate the summer heat' which I suffer from, (and not for the gratification of my passion).

VIII. 2. निश्चोतन्ते–Trickle down, ooze down. कबरीबिन्दवः– Drops from the braid of hair. स्तनमुकुलयोः मध्यः–The space between the breasts. सान्द्र...वती–सान्द्रः प्रतनुः यः पुलकस्य उद्भेदः, तद्वती–Marked by the thick and fine (प्रतनु) bristles (horripilation). अङ्कपालीं वितर– give me a close embrace. The Com. explains it as क्रोडप्रवेशं (देहि) 'a repose in the lap.' निरनुरोधा–Unyielding, obstinate.

VIII. 4. सभ्रू...बिन्दुः–सभ्रूभङ्गं यत् साध्वसं (भयं) तेन स्वेदबिन्दुर्यत्र। The verse occurs in the उत्तर० where the reading is ससाध्वसभ्रम० ऐन्द... विभ्रमः–ऐन्दवमयूखैः चुम्बिताः, अत एव स्यन्दिनः चन्द्रमणयः, तेषां हारस्य विभ्रमः यस्य

सः । अधिकण्ठम्-कण्ठे इति-On or round my neck. आलापसंविभाग-Share or participation in talk.

VIII. 5. तु-has the sense of 'as to.' निर्वापितं न नाम-As to cooling the body by your embrace, well let it not be ; (it is far too much to ask) ; let my ear *at least* drink thy voice etc.-आ... थिता-आमत्तानां कोकिलानां रुतैः व्यथिता-Oppressed by the warble of intoxicated cuckoos.' किंनरकण्ठि-'Having a voice sweet like a Kinnara (a demi-god).' Cf. असमाप्य विलासमेखलां किमिदं किंनरकण्ठि सुप्यते रघु० VIII. 64.

अनिर्वहणशिला-' One who would not carry out i. e. act according to one's own ideas.' मुहु...धवा-मुहूर्तं अन्तरितः माधवः यस्याः सा । विच्छ...ध्वसा-विच्छर्दितं अशेषसाध्वसं यया सा-Leaving off all fear. विस्मृ ...विघ्नं-विस्मृतं निमेषस्य विघ्नं यस्मिन् कर्मणि यथा तथा । द्विगुणावेष्ट-द्विगुणः आवेष्टः यत्र सः (परिरम्भः) ' Double enfolding.' सासूयम्-with anger. असूया गुणेषु दोषारोपः । सा चेह रहस्यनिवेदनात् । Com. सर्वतोमुखं-In every respect of all kinds.' Cf. उपपन्ना हि दारेषु प्रभुता सर्वतोमुखी । शा० V. अक्षय... कोषः-And the treasure (कोषः) of maxims (सुभाषित) is inexhaustible (अक्षयः) मालती मूर्धानं चालयति-to indicate that there is no truth in the words of अव० यदि वाचा न कथयसि-' If you do not speak out.' He is a bit exasperated to find her dumb like a statue ! अन ... मन्थर-अनवसितं अत एव मन्थरम् । Incomplete and therefore unintelligible ; Lit. slow as to sense ; not to be quickly understood.

VIII. 5. यस्मिन् (कपोले) एष इन्दुः निवे...दण्डः गण्डूषपेयं कान्त्यमृतं पिपासुः इव राजते । A very fine fancy is given by the poet in this verse. The tear-stained cheek reflects the moon's rays, and it appears as if the moon has stretched a hollow lotus-stalk to suck in the nectar of her beauty ! गण्डूषपेयं-To be drunk in mouthfuls (गण्डूष). निवे...दण्डः-निवेशितः मयूखः एव मृणालदण्डः येन सः । who has fixed the hollow lotus-stalk in the form of his rays. कान्त्यमृतं पिपासुः-Desirous of drinking (पिपासुः) the nectar of her Beauty. To understand how this could be done by the moon, one has only to recall the scenes in drinking bars, where glasses of cold stuff are consumed with the help of hollow grass sticks.

उच्छ...मन्थरं-उच्छलितः बाष्पोत्पीडः यस्मिन् कर्मणि यथा तथा। तथा च अद्रः मन्थरं च। Slowly with a flood of tears gushing forth. सफलोदर्कः–सफलः उदर्कः (end, result) यस्य सः। मोह...त्सवं-मोहविरामः एव महोत्सवः तं। विरामः–Ceasing, end. वर्धापयति or better वर्धयति–Congratulates you in words दिष्ट्या वर्धसे etc. अनुयोक्तव्य–Fit or deserving to be asked. अभिषङ्गः-Attachment. लक्ष्मीवतः-glorious, beautiful. प्रसवमाला–A garland of flowers (प्रसव).

VIII. 6. प्रिय...नीता–प्रियसखीहस्तेन उपनीता। विस्ता......त्सङ्गेन–विस्तारिणौ यौ स्तनकुम्भकुड्मलौ, तयोः भरः, तस्य उत्सङ्गेन। 'On the surface of the bulk or the extent of the expansive bud-like jars in the shape of her breasts.' उत्सङ्गः–Lit. 'lap' or क्रोड which is the same as the intervening space between the two arms i. e. 'the breasts'; But more frequently it means the 'upper surface.' भरः–' Bulk, volume.' पाणि...विधौ–refers to her marriage with नन्दन. अपेताशा–Whose hope was lost. सर्वस्वदायीकृता–Was given to me as a gift (दाय) of her all-in-all (सर्वस्व).

दिष्ट्या...लाभेन. मालती takes the first opportunity to congratulate माधव, in her eagerness to recover the बकुलमाला ! संभावनाभारः–'The responsible task entrusted to her.' अभियोगः–Assault, attack, encounter. पारक्यं बलं–The hostile force, lit. belonging to others i. e. enemies. पारक्यं परकीयम्।

VIII. 7. हरेः–Of the lion. अतु...लसस्य–अतुला विक्रमप्रणये लालसा यस्य सः तस्य। Having an impatient longing for singular deeds of valour. क्रण...प्रचण्डः–क्रणद्भिः कररुहैः (शब्दायमानैः नखैः) प्रचण्डः। स्फुर...वीरः–स्फुरतः करटस्य (गण्डस्थलस्य) कोटरात् सवालितेन दानेन सिक्तं आननं यस्य, तादृशस्य द्विपेश्वरस्य (हस्तिराजस्य) शिरसि स्थितस्य अस्त्रः दलने एकः वीरः। विक्रान्तप्लुतं–विक्रान्तं प्लुतं यस्मिन् कर्मणि यथा तथा–With heroic bounds. प्रत्यन्तरः–In close vicinity. वामेतरेण–The other than the left i. e. The right eye, which, throbbing, augurs evil.

VIII. 8. त्वद्वत्सलः–So tender or affectionate to you. कन्याविटः–कन्यायाः विटः अतिकामुकः–The paramour of young girls. श्ये...किता–श्येनस्य अवपातेन चकिता (startled, frightened). वनवर्तिका–A wild sparrow. कवलीकृता–Made a morsel.

निकृत्य–from नि + कृत् 'to cut'–Having cut. दुःखमरणां दुःखं मरणं यस्याः ताम् । Having a painful death. संभावितः–found out, met. साधिक्षेपं–With defiance. दूर...निष्ठुरं दूरनिक्षेपेण आविद्धौ यौ विकटौ ऊरुदण्डौ ताभ्यां निष्ठुरं यथा तथा । दूरनिक्षेपः–A long stride. आविद्ध–'darted forth, cast with force'. निष्ठुरं–fiercely. विकट–prominent, massive. संजा...क्षेपः–With feelings of anger and defiance roused in him. प्रौढपदातिः–Strong or sturdy foot-soldiers. चन्द्रातपेन–By the moonlight. उपस्थितानर्थे–उपस्थितः अनर्थः यस्मिन्–Full of danger. संघट्टदुर्गमात्–From the crowded path; close scuffle; संघट्टेन (crowd, close meeting) दुर्गमं (impassable)... निर्म...दर्शनं–निर्मलाः निरन्तरं उद्धूताः धौताः (निशिताः) तरवारिधाराः तासु परिस्फुरिताः (reflected on all sides) ये चन्द्रकिरणाः तैः उज्ज्वलरमणीयं भीषणं च दर्शनं यस्य तं (पदातिसमूहम्) । मद...संनिभं–मदलीलया कलितौ कामपालस्य (बलरामस्य) विकटौ भुजदण्डौ, ताभ्यां, आविद्धं हलं, तस्य हेलया (क्रीडया) विक्षुभिताः उद्वेल्लिताः तरंगाः यस्यां, ईदृशी कलिन्दतनया (यमुनानदी), तस्याः स्रोतसा संनिभं (तुल्यं) । Here is a reference to the heroic legend of बलराम, who under the influence of wine called out to the river Yamunā to come to him; when she did not, he lifted up his weapon, the ploughshare, and dragged her, forcing the stream to flow backwards! विकट...कलं–विकटं विशृङ्खलं च उत्पतितः यः निर्दयः अमन्दश्च (सत्वरः) मकरन्दः, तस्य व्यतिकरक्षोभेण विकलाः ये प्रतियोधाः तेषां परिवर्तनेन उद्गतः समस्तगगनाङ्गनस्य अवकाशे अवसरन् कलकलः यस्य तं । विशृङ्खलं उत्पतितः–Bounding in an unrestrained or wild manner. अमन्दः —Quick, agile. व्यतिकरः—Onslaught, assault. विकल.—Scattered, routed. परिवर्तनम्–Turning about, retreat.

भीषण...निकरं–भीषणभुजवज्राभ्यां जर्जरितपञ्जराः ये उपसन्नाः सुभटाः, तेषां हस्तेभ्यः अवलुप्तानि विविधायुधानि, तेषां उपमर्देन समवसारितः सैनिकनिकरः येन तं (माधवं) । जर्जरितपञ्जराः– Whose bony frames are shattered. उपसन्नाः–Those who went up to him to fight, approached. V. L. अपसृत 'ran away'. अवलुप्त. Snatched away. उपमर्देन. By the blow. पदा...साहसं– पदातिभिः रिक्तः (left off, cleared) यः मार्गः, तास्मिन् संचारेण निर्वार्तितं (achieved) विषमं समरसाहसं येन सः (तं) ।

सौध...संकटे–सौधशिखरेण अन्तरितः, अत एव अवतीर्णस्य प्रतीहारस्य विनयोपन्यासेन प्रतिशामितं विरोधसंकटं येन सः । सौध...प्रतिहार etc. As the King, being on the top of the palace, was not to be seen, a servant was sent

by him to pacify the hostile activities of माधव and मकरन्द. विनयोपन्यासेन. By the use of mild or gentle words. विरोधसंकटं. The evil of hostility. प्रस्फु...मुखे-प्रस्फुरन् यः मत्सरः वैलक्ष्यं च ते एव मसी (ink), तया मलिनितं (darkened) मुखं ययोः तौ-भूरिवसुनन्दनौ—Acc. Dual. The text ought to be भूरि...न्दनौ and not ०नन्दने, the Prakrit ०णन्दणे being the Acc. Dual form. नव...रामाभ्यां-नवदर्शनेन (a blooming youthful appearance) अभिरामौ, ताभ्यां । प्रतिबोध्य. Having advised (them). प्रेयसः-माधवस्य- Of my dear friend. निर्व्याजं-Natural, artless.

VIII. 9. दोर्निं...काले- दोर्निष्पेषेण विशीर्णाः संचयाः (Joints) तेभ्य उलत् (shattered) कङ्काले (skeleton) यस्मिन् कर्मणि यथा तथा । उन्मथ्नतः-of him who was crushing. प्राग् वीरान् अनुपत्य.—Having first fallen upon the warriors. विक्रामतः-Doing valorous deeds. उद्वे... कीर्णस्य-उद्वेल्लन्तः घनाः रुण्डखण्डानां निकराः, तैः आकीर्णस्य- Strewn with a host of headless trunks (रुण्ड) moving thickly (घन). द्वेधा... विकटः-द्वेधा स्तम्भिता या पत्तीनां पङ्क्तिः, तया विकटः । पत्तिः - A foot-soldier. संख्योदधिः- The ocean of fight (संख्य).

VIII. 10. अनुशयस्थानं-An occasion for sad thoughts इन्दु... खचितं-इन्दुमयूखखण्डैः खचितं (मधु)-Studded with or penetrated by the rays of the moon. निशीथोत्सवे-In their midnight revelry. लीला... शेषं-लीलापरिरम्भदायिनी या दयिता, तस्याः गण्डूषस्य शेषं-(The wine) remaining out of the mouthfuls of their sweethearts giving sportive embraces. भव...स्थिभिः-भवद्भुजार्गलस्य गुरुणा व्यापारेण भग्नानि अस्थीनि येषां तैः (गात्रैः) । अर्गलं.—Iron-bar. असारविधुरान्-Unsubstantial and frail or miserable. संसारिणः कथयन्ति- Speak of worldly men (with regard to their life).

VIII. 11. Construe :—त्वयि कथयति (सति), सस्मि...हतं उल्ल... दृष्टि वदनपङ्कजं सखी नमयिष्यति । सस्मि...हतं—सस्मितायाः मालत्याः वलितैः लोलकटाक्षैः पराहतं (turned aside, lit. struck). Mālatī laughs because for the sake of a woman viz. मदयन्तिका was all this big fight. उल्ल...दृष्टि-उल्लसितया त्रपया स्तिमिता दृष्टिः यत्र ।

VIII. 12. अनिष्टैकबुद्धेः-अनिष्टे एव एका बुद्धिः यस्य- '(Of me) solely thinking of some disaster (befalling her)' Cf. प्रेम पश्यति भयान्यपदेऽपि । or अतिस्नेहः पापशङ्की । शा॰ IV. अनुबद्धोत्कम्पः—अनुबद्धः उत्कम्पः यस्य- Is trembling. V. L. द्रवति हृदयमन्तर्मुह्यतीवान्तरात्मा ।

VIII. 13. मङ्गलेभ्यः अन्यत्– Anything but auspicious. चण्डि– Hot-tempered. Cf. हन्तैकस्थं क्वचिदपि न ते चण्डि सादृश्यमस्ति । मेघ० II. कलयसि–अनेन प्रकारेण जिज्ञाससे–' If you would test (my love)' by hiding yourself and seeing how far I am affected by the pang of your separation. कलितोऽहं. I am now (sufficiently) tested. कातर्यचेष्टितानि—' Her actions (under the influence) of fear. ' He means that she goes to the extent of giving up her life even.

VIII. 14. Construe:– नः (अस्माकं) सखी भगवतीभवनं याता भवेत् ? जीवन्ती उपैष्यति ? न वा (उपैष्यति) ? इत्युपशङ्कितोऽस्मि । प्रायेण etc. बान्ध...संगमाद्वि. (सौख्यं)–The happiness of meeting our kinsmen, friend, or persons we love. सौदा...चञ्चलं– Momentary, lit. fickle like the flashes of lightning. The poet has very cleverly suggested the coming of सौदामिनी on the scene to rescue मालती. तदिह भगवतीपादमूलेति साधारणपदोल्लेखेन मालत्या भविष्यत्सौदामिनीपार्श्वगमनस्य सूचनेन नवमाङ्कावतारोऽपि सूचितः ।

The Act is significantly called मालत्यपहार or the ' kidnapping of Mālatī. '

Act IX

संस्तु...हिष्णोः–संस्तुतानां (familiar) प्रदेशानां दर्शनस्य असहिष्णुः (असहन-शीलः) तस्य । बृह...देशं–बृहती या द्रोणी (Valley), तत्र गतानां शैलानां कान्तार-प्रदेश–The wilderness among the mountains of the broad (बृहती) valley. *व्यतिकरः–समूहः–A combination. परिक्षिप्यते–Is embraced i. e. viewed.

IX. 1. विमल...च्छलतः–विमलवारिः विशाला सिन्धुः च पारा च सरितौ, तयोः परिकरः (belt–वेष्टनं), तस्य च्छलतः (under the guise). उत्तुं...मुक्तं–उत्तुङ्गैः सौधैः, सुरमन्दिरैः, गोपुराट्टैः (turrets of city-gates) संघट्टेन (friction) आदौ पाटितं पश्चाद्विमुक्तं । A very fine fancy. The big belt of the two rivers down below is imagined to be the firmament thrown down, torn off by the penetration of big mansions, temples and turrets, and then spread on the ground ! गोपुरं–A city gate. अट्ट or अट्टालिक would mean 'Tower'.—'By the city-gate and towers' may also be another interpretation.

IX. 2. ललितोर्मिपङ्क्तिः–With its graceful series of waves. अभ्रागमे–During the rainy season, lit. when the (rainy) clouds come. जनपदप्रमदाय.–For the pleasure of the country-folk. गो...वलयः–गवां गर्भिणीनां प्रियाणि नवानि उलपमालानि, तानि बिभ्रति ताः, ईदृश्यः अत एव सेव्याः उपकण्ठविपिनानां आवलयः । उलपमालं–A field or a lawn overgrown with tender green grass (उलपं–कोमलतृणं). रसातलं–The surface of the earth (रसा). तटप्रपातः–A cataract, waterfall.

IX. 3. यत्रत्यः–यदीयः–Belonging to which place. अम्बु...प्रचण्डः–अम्बुगर्भाः गंभीराः नूतनाः घनाः, तेषां स्तनितवत् प्रचण्डः । अम्बुगर्भ–With water inside. स्वस्त्यस्तु ते निर्गलिताम्बुगर्भं शरद्घनं नार्दति चातकोऽपि। रघु० V. पर्य...माणः–पर्यन्तभूधराणां निकुञ्जेषु विजृम्भमाणः । हेर...मानं–हेरम्बस्य (गणेशस्य) कण्ठरसितं (cry from the throat) प्रतिमानं (comparison, resemblance).

अश्वकर्णः–A kind of a tree. मालूरं.– The Bilva fruit. तरुण...भुवः–तरुणाः कदम्बाः जम्बूः च, तेषां वनं, तेन अवनद्धः (formed) अन्धकारः यत्र, एतादृशाः गुरुनिकुञ्जाः यत्र, एतादृशेभ्यः गंभीरगह्वरेभ्यः (caverns) उद्गारेण गोदावर्याः मुखरिताः स्निग्धाः विशालाश्च मेखलाभुवः येषाम् । 'दक्षिणारण्य is दण्डकारण्य which was the name in those days of western Mahārāṣṭra watered by the गोदावरी and the कृष्णा-वेणा. Cf. एते ते कुहरेषु गद्गदनदद्गोदावरीवारयो मेघालम्बितमौलिनीलशिखराः क्षोणीभृतो दक्षिणाः । उत्तर० II. Bh. मधु...पावनः–

मधुमती च सिन्धुः च, तयोः संभेदेन (confluence) पावनः । ' After the Pārbatī joins the Sindhu, a few miles further in its course, another river flowing from the South-west falls into it. This river is called Mohwar or Madhuwar and is very probably our Madhumatī. There is, a few miles in the vicinity, a place called Sonagīr (सुवर्णगिरि) in which is probably preserved the name of the god Suvarṇabindu '. Bh. अपौ...ष्ठः-अपौरुषेयी प्रतिष्ठा यस्य सः- ' Not installed by man '.

IX. 4. भुवनभावन-भुवनानि भावयति (creates) सः । निखिलवरद्-giver of all boons. रुचि...खर-रुचिरः चन्द्रः शेखरे यस्य । आदिगुरुः- The primeval Teacher. ' The metre is आर्या; but without वरद् (not given by some Mss) it is उपगीति, since both the halves have a short syllable for the sixth Mātrā-gaṇa. ' Bh.

IX. 5. अभि...सानुः-अभिनवैः मेघैः श्यामलाः उत्तुंगाः सानवः (peaks) यस्य सः । मद...केकः-मदेन मुखराः मयूर्यः, ताभिः मुक्ताः संसक्ताः केकाः यस्मिन् । संसक्त-'Confused, mixed'. शकु...वर्ष्मा-शकुनिशबलानि नीडानि येषु, एतादृशैः अनोकहैः स्निग्धं वर्ष्म (शरीरं) यस्य सः-Whose body (i. e. slopes) is verdant with trees filled with chequered (शबल) nests of birds. बृहदश्मा-Lit. having huge rocks.

IX. 6. Construe :—अत्र कुहरभाजां भल्लकयूनां अम्बूकृतानि अनुरसितगुरूणि (सन्ति) स्त्यानं दधति । कुहरभाजां-Resorting to the caves. भल्लकयूना-Of young bears. अम्बूकृतानि-The growls. अनुरसितगुरूणि-Magnified by their echoes. स्त्यानं (घनतां) दधति-Increase or swell in magnitude. शिशि...कषायः-शिशिरः कटुः कषायश्च । स्त्यायते-Thickens. इभ...गन्ध.-इभैः दलिताः विकीर्णाः ग्रन्थयः तेषां निष्यन्दस्य गन्धः-The fragrance of the exudations (निष्यंद) of the सल्लकी trees, (coming out) from the joints broken and scattered about by elephants. The same verse occurs in उत्तर० Act II.

IX. 7. काश्मरी. A plant commonly called गांभारी. उद्गतदलं (कृतमालं). The कृतमाल tree, full of or covered with leaves. कोयष्टिकः-The lapwing ' कोवा ' इति ख्यातः पक्षी । Com. टीकिते.—गच्छति । The bird leaves the काश्मरी tree, as it did not afford sufficient shade of its leaves (गंभार्या अल्पपत्रत्वात् ।) Another interpretation of

the Com.–कृता संपन्ना माला वृक्षपंक्तिर्यत्र तं प्रदेशं गच्छाति । तीरा...मुखाः–तीरस्थः अश्मन्तकः, तस्य शिम्बिः शिखा, तस्याः चुम्बिनं चुम्बनकरणं मुखं यासाम् तादृशाः (पूर्णिकाः)–Whose beaks kiss the pods (शिंबि) of the अश्मन्तक tree (growing) on the banks. पूर्णिकः or पूर्णकः–The cock, the blue jay. अपः धावन्ति–Run to i. e. rush into the (streams of) water. दात्यूहः–The gallinule, the water-crow. तिनिशस्य–of the तिनिश tree, अतिमुक्ताख्यवृक्षस्य । वीरु...कूजितं. वीरुध् (लता) नीडं यस्य, तस्य कपोतस्य कूजितं ।

IX. 8. यत्र यस्यां विपत्तौ–In which miserable condition (विपत्ति) चित्तं प्रत्याशां न अनुपतति, नो वा (प्रत्याशां) रहयति–The heart neither cherishes (lit. leans upon) any hope, nor gives it up (रहयति). प्रविक्षिप्तं –Distracted, harassed by doubts. मोहा...मसं–मोहः एव अन्धतमसं–The blinding darkness of delusion. अन्धतमसं is solved as अन्धं तमः । अकिंचित्कुर्वाणाः–Not able to do anything. Cf. the form आकिंचित्कर. परिवर्तामहे–We have fallen into, we are rolling or revolving (in misery). अवि...तत्वं–अविज्ञातं तत्वं यस्मिन् कर्मणि यथा तथा. In a manner in which the reality or the nature (of your disappearance) could not be grasped.

IX. 9. प्रियमाधवे प्रियः–माधवः यस्याः । आ...ङ्कणः–आगृहीतं कमनीयं कङ्कणं येन सः । Almost the same expression occurs in the उत्तर॰ I. समयः स वर्तत इवैष यत्र मां । समनन्दयत् सुमुखि गौतमार्पितः । अयमा...करः ॥.

IX. 10. सर...क्षमैः–सरसकुसुमानीव क्षामानि (delicate), तैः । अवि... र्थी–अविरतं उन्मथ्नाति असौ–Which was undermining her constantly. मनो विधृतं–Held i. e. made up her mind ; decided. किमपरं–What other (greater) proof (is needed). He means that her daring deed of offering herself in marriage is itself proof enough of her great love for him.

IX. 11. विकलकरुणैः (रुदितैः)–' Helpless or overwhelming (विकल) and piteous (करुण). The V. L. विकलकरणैः–विकलानि करणानि यत्र–' Which overpowered i. e. destroyed the functioning power of the senses.' Cf. जनस्थाने शून्ये विकलकरणैरार्यचरितैः । अपि ग्रावा रोदित्यपि दलति वज्रस्य हृदयम् । उत्त॰ I. 28. मर्म...विधुरैः–Afflicted or rendered helpless by the deep agony due to the wound in the vitals. स्नेहा– कूतं–स्नेह एव स्नेहरूपं वा आकूतं– The internal feeling of love. व्यतनोत्– Worked up, revealed.

IX. 12. दलति. Is torn. विकलः कायः—'The body thoroughly unnerved, the shattered frame'. मोहं वहति चेतनां (तु) न मुञ्चति—He means that the fainting fits are immediately followed by the regaining of consciousness. He would have to lose consciousness altogether and be lost in the eternal sleep of death ! ज्वलयति न (तु) भस्मसात् करोति. 'The burning is there of the heart, which continues to live and is not destroyed or reduced to ashes !' It is something uncommon in that an object burnt turns to ashes and is thus completely destroyed. मर्मच्छेदी–मर्माणि छिनत्ति असौ । न कृन्तति—Does not cut off (life). The same stanza occurs in the उत्तर० III. This is an instance of the विशेषोक्ति figure of speech which is defined as 'विशेषोक्तिरखण्डेषु कारणेषु फलावचः । इयं च...वस्था–Cf. सुन्दरि, अपरिनिर्वाणो दिवसः । इयं च ते शरीरावस्था । शा० III.

IX. 13. उन्ना...बन्धुः–उन्नालाः (ग्रीष्मान्तेनाल्पोदकतया उद्गतनालाः) नाला° ये कमलाकराः (पद्मसंघाः), तेषां मकरन्देन निष्यन्देन यत् संवलनं (मिश्रणं), तेन मांसलः (पुष्टः) यः गन्धः, तस्य बन्धुः । माकरन्दः निष्यन्दः– The oozing or the dripping of honey. उन्नाल--' With uplifted stalks'. As the level of the water in ponds has gone down because of the Summer heat, the stalks appear to be longer than what they usually were. पुरः...जडः—पुरः परिवर्तमानाः ये कल्लोलाः (waves), तेषां शीकरैः (spray) तुषारः (cool) जडः (slowly moving) च । आक्षिपामि— Divert (his mind).

IX. 14. मद...रीकाः– मदेन कलाः ये मल्लिकाक्षाः (हंसविशेषाः), तेषां, पक्षैः व्याधूताः स्फुरन्तः उरवः (big) दण्डाः येषां, तादृशानि पुण्डरीकाणि येषु ते (विभागाः) । मल्लिकाक्षः– A kind of goose with blue legs and bill. बाष्पा...राले–बाष्पाम्भसः (एकस्य नेत्रजलस्य) परिपतनं (अन्यस्य) उद्गमः, तयोः अन्तराले (मध्ये). During the interval between the rising (उद्गमः), and the dropping of tears. अवि...श्रियः– न विरहिता श्रीः येषां ते– Inseparably associated with Beauty. The verse is repeated in the उत्तर० I, with the last line read as संदृष्टाः कुवलयिनो भुवो विभागाः । He means that the spots of the lake where the white lotuses had really the blue-footed swans sitting on them, appear to Mādhava (as to Rāma) full of blue lotuses, for his sighs bedimmed with tears did not give a clear vision, even during

intervals of the old falling tears and the new rising ones! प्रतिपत्तिशून्यं-Without thought or any definite course of action before him, aimlessly.

IX. 15. वानीरप्रसवैः—वेतसपुष्पैः--By the blossoms of the वानीर or the reeds. निकुञ्जसरितां-Of the rivulets in the woods or thickets of shrubs. आसक्तवासं-आसक्तः वासः यस्मिन्। यूथिका-Jasmine creeper उज्जृम्भितं-Bloomed, opened. उन्मी...सिषु-उन्मीलद्भिः कुटजैः प्रहसन्ति तेषु। The कुटज flowers have a white colour and therefore the mountain slopes (प्राग्भार) are said to be 'laughing' with them. सानून् आलम्ब्य-Clinging to the peaks. वितानाय्यते-वितानाचारः क्रियते-Served, (lit. is served) as a canopy : Pres. Pass III sing. of the Denom. of वितान. With the termination क्यङ् एवं च कुटजवृक्षा द्रष्टारो मयूरा नर्तकाः मेघो वितानमिति नृत्यसामग्री।

IX. 16. जृम्भा...द्रुमाः-जृम्भया जर्जरः यः डिम्बः (a ball) तस्य डम्बरेण घनाः (व्याप्ताः) अत एव श्रीमन्तः कदंबद्रुमा. (नीपवृक्षाः) येषु-Abounding in Kadamba trees in full beauty, being covered with a thick mass of the gorgeous array (डंबर) of the globular or ball-like (डिंब) buds, split up into separate petals (जर्जर) in the process of blooming. शैला...भुवः-The broad mountain table-lands. कादम्बिनीश्यामलाः-darkened by the rows of clouds. उद्य...भृतः-उद्यद्भिः (विकसितैः) कन्दलैः (नवाङ्कुरैः) कान्ताः मनोज्ञाः केतकवृक्षाः तान् बिभ्रतीति। कन्दलः-A new sprout. कच्छः-A bank. आवि...स्मेरा-आविर्भूतैः शिलीन्ध्राणां लोध्राणां च कुसुमैः स्मेरा। शिलीन्ध्रः-A mushroom or the flower of the plantain trees. ततिः-Row, line. दुरालोकरमणीयाः-Painfully charming.

IX. 17. उत्फु...श्रेणयः-उत्फुल्लेन अर्जुनैः सर्जैः च वासितः वहन् पौरस्त्यः (प्राच्यः) यः झञ्झामरुत्, तस्य प्रेङ्खोलः (आंदोलनं) तेन स्खलिताः इन्द्रनील-शकलाः इव स्निग्धाः अम्बुदश्रेणयः येषु। झंझामरुत्-A hurricane. प्रेङ्खोलः—Swaying, oscillating. धारा...मयः-धाराभिः सिक्तया वसुंधरया सुरभयः 'Perfumed by (the fragrance of) the earth sprinkled with showers.' It is a common experience that the earth receiving the first showers of the rainy season emits fine fragrance. Cf. दग्धारण्येष्वधिकसुरभिं गन्धमाघ्राय चोर्व्याः। मेघ० I. 21. घर्मा...क्लिनः—घर्मस्य (ग्रीष्मस्य) विगमः, अम्भसः (वर्षारम्भस्य) आगमः, तयोर्व्यतिकरः तेन या श्रीः (शोभा), तां वोढुं शीलं येषाम्। The Com.

suggests another interpretation :—घर्माम्भसः स्वेदजलस्य यौ विगमागमौ तयोर्व्यतिकरः संभेदः, वर्षारंभः, तस्य श्रीः etc. This is more natural as घर्माम्भस् is used in the sense of 'perspiration', as in घर्माम्भोविसर, घर्माम्भसां जालकम् ।. शा॰ I. He refers of course to the days in the month of June, when the summer has come to a close and the monsoons commence. At the setting in of the rainy season which is described here, here is a sensation of coolness when a shower is falling and consequently perspiration disappears (घर्माम्भोविगम), but after it has ceased, the heat of the hot season which has not quite ended, returns and causes perspiration again (घर्माम्भआगम).

IX. 18. तरु...धराः–तरुणतमालवत् नीलाः बहुलाः च उन्नमन्तः अंबुधराः यासु ताः । तमाल–Name of a tree with a very dark bark. शिशि... कणाः–शिशिरेण समीरणेन अवधूताः (wafted) वारिकणाः यासु ताः । हरि...मतीः– हरेः इन्द्रस्य हेतिः अस्त्रं धनुः तद्वतीः–Marked by rain-bows. मद...कलहैः– मदकलानां नीलकण्ठानां कलहैः (कोलाहलैः) । कलहं Wild cries. कलहं कलकलेऽपि चेति विश्वः । वज्रायमाणेन. 'Working like thunderbolt i. e. hard and cruel like adamant.' विनोदः– 'Fun, mirth.' निरनुक्रोशा–निर्गतः अनुक्रोशः (pity) यस्याः सा ।

IX. 19. अप...न्धवे–अपहस्तिताः बान्धवाः यया सा–Who cast off all your relations. करुणोज्झित–करुणया उज्झितः i. e. विरहितः–Devoid of pity. Compare कपिञ्जल's utterance in a similar situation–आः पापे दुष्कृतकारिणि दुर्विनीते महाश्वेते किमनेन तेऽपकृतम् । हा भगवन् श्वेतकेतो, न वेत्सि मुषितमात्मानम् । काद॰ P. 164.

IX. 20. मातर्मातः–' Ah mother ! mother ! ' An exclamation of great painful agitation corresponding with its Marathi equivalent अयाई ! ध्वंसते देहबन्धः–The whole bodily frame is collapsing. अवयवसन्धिः शिथिलीभवति । Com. विष्वक् स्थगयति–Fills or pervades me all round (विष्वक्). The verse occurs in उत्तर॰ III, where राम is addressing सीता, thinking her to be absent and says हा हा देवि स्फुटति हृदयं etc. instead of मातर्मातर्दलति.

IX. 21. बन्धु...महः–बन्धुताहृदयस्य कौमुदीमहः– । महः–Festival. Cf. ...सखीजनोद्वीक्षणकौमुदीमहम् । रघु॰ III 1. तिलकः–' The ornament (of

the world),' used at the end of a compound in the sense of 'the best, the chief, the distinguished.'

IX. 22. शारदेन्दुः–The autumnal moon. निकाम–exceedingly. कालेन etc. Cf. करुणाविमुखेन मृत्युना हरता त्वां वद किं न मे हृतम् । रघु० VIII. 67. This and the next verse are after the style of Kālidāsa, as manifested in his रतिविलाप and अजविलाप. आचि...च्छविः–आचिरधौत. (सद्योनिर्मलीकृतः) राजपट्टः, तद्वदेव रुचिरा मांसला च च्छविः यस्य सः । आचिरधौतः–Recently cleansed i. e. polished. राजपट्टः–A diamond of an inferior quality, having a dark lustre. श्यामः पाषाणविशेषः । The 'expressions नवजलधरः, सीकरासार etc. are reminiscent of a similar scene in the विक्रमोर्वशीय, where पुरूरवस् has lost his beloved उर्वशी and in a mood of madness is searching for her. नवजलधरः संनद्धोऽयं... अयमपि पटुर्धारासारो etc. : वि० IV. 1. The present scene thus owes much for its thoughts and expressions to this scene of कालिदास in the विक्रमो० as also to his other work, the मेघदूत, 'the cloud-messenger.'

IX. 23. फल.. तरङ्गां–फलभरस्य परिणामेन श्यामाः ये जम्बूनिकुञ्जाः, तेषु स्खलितेन तनवः (अल्पाः) तरङ्गाः यस्यां तां (स्रवन्ती Cf). त्वय्यासन्ने परिणतफलश्यामजम्बूवनान्ताः । मेघ० I. 23. स्रवन्तीं उत्तरेण—To the north of the river. स्रवन्ती, a noun, means 'a river.' उपरि 'above' to be referred to स्रवन्त्याः understood. The cloud resting on the mountain-top is certainly above the river. विघटमानः–'Distorted into various forms or shapes.' तापिच्छ is the same as तमाल. अयति etc. Cf. आषाढस्य प्रथमदिवसे मेघमाश्लिष्टसानुं । मेघ० I. 2.

IX. 23. कच्चित्–A particle of interrogation often translatable by 'I hope'. कच्चित् सौम्य व्यवसितमिदं बन्धुकृत्यं त्वया मे । मेघ० II. 45. विद्यु...त्वां–Cf. मा भूदेवं क्षणमपि च ते विद्युता विप्रयोगः । मेघ० II. 47. आवि... मुखाः–आविर्भूतेन प्रणयेन सुमुखाः । Cf. वामश्चायं नदति मधुरं चातकस्ते सगन्धः । मेघ० I. 9. साधुसंवाहनाभिः–मृदुप्रेरणाभिः–By gentle tossings. The suggestion is of course that of 'Shampooing' (संवाहना) ; Cf. अन्योऽपि सहायश्वरणमुष्टिग्रहणादिरूपां संवाहनां कुरुत इति ध्वनिः । Com. Cf. also, मन्दं मन्दं नुदति पवनश्चानुकूलो यथा त्वाम् । Ibid. विष्वक् लक्ष्मीं बिभ्रत्–Bearing loveliness on all sides. Bh. interprets it thus. 'कच्चित् लक्ष्म (तव) विष्वक् सुरपतिधनुः बिभ्रत् लक्ष्मीं तनोति'–'I hope thy appendage or

mark bearing the bow of Indra on both sides adorns thee.' Cf. वल्मीकाग्रात् प्रभवति धनुःखण्डमाखण्डलस्य । मेघ० I. 15.

प्रति...बन्धिना–प्रतिरवेण भरिताः ये कन्दराः, तैः आनन्दिताः अत एव उत्कण्ठाः (उद्गतकण्ठाः) नीलकण्ठाः, तेषां कलकेकाः एव अनुबन्धः, सोऽस्यास्तीति । अनुबन्धः– Continuity. The idea is that the continuity of the thunder is maintained in the notes of the peacocks.

IX. 24. जीमूतः–A cloud. Cf. जीमूतेन स्वकुशलमयीं हारयिष्यन् प्रवृत्तिं । मेघ० I. 4. आशातन्तु etc. Cf. आशाबन्धः कुसुमसदृशं प्रायशो ह्यङ्गनानां । सद्यःपाति प्रणयि हृदयं विप्रयोगे रुणद्धि । मेघ० I. 10. गुर्वपि विरहदुःखमाशाबन्धः साहयति । शा० IV. Note that the poet has used even the same (मंदाक्रान्ता) metre for these two verses in which माधव addresses the cloud. आस्कन्दति–Assails, over-powers.

IX. 27. प्रमथ्य– मारयित्वा–' Having crushed her to death.' He means that मालती was robbed of her graces (by the marauder of death) which have been distributed or deposited among these various objects in Nature. Cf. कलमन्यभृतासु भाषितं कलहंसीषु मदालसं गतं । पृषतीषु विलोलमीक्षितं पवनाधूतलतासु विभ्रमाः । रघु० VIII 59. श्यामास्वङ्गं चकितहरिणीप्रेक्षणे दृष्टिपातं । वक्त्रच्छायां शशिनि शिखिनां बर्हभारेषु केशान् । उत्पश्यामि प्रतनुषु नदीवीचिषु भ्रूविलासान् । हन्तैकस्थं क्वचिदपि न ते चण्डि सादृश्यमस्ति ॥ मेघ० II. 37. 'There is however some originality in भवभूति's idea.' Bh.

IX. 28. सह...सख्ये–सहपांसुक्रीडने प्रौढं सख्यं यस्य । आधिः is 'malady or mental disease' while व्याधिः means ' bodily disease'. अनुकारः– Imitation. निर्माणसंनिवेशः–' The form of creation. The way of creation ' संनिवेशः प्रकारः । He means that in the matter of creation (निर्माण), it is just possible that one object may be created almost similar to or in imitation of the other, in point of its form, loveliness etc. तथा च लोध्रप्रसवादीनि प्रियाकान्त्याद्यनुकारीणि न तु सा विभक्तेति भावः ।

IX. 29. हे सुहृदः, तस्याः वयोवस्थां शृणुत, यत्र (यस्या वयोवस्थायां) मदनः प्रगल्भव्यापारः हृदि चरति, वपुषि च मुग्धः (चरति) । प्रगल्भव्यापारः–प्रगल्भः व्यापारः यस्य–Who i. e. मदन has fully developed i. e. has fully overpowered the girl by his influence and strength ; but her body does not betray those effects fully i. e. her look is girlish. This address to the creatures has its parallel in the विक्रमो०. Cf. नीलकण्ठ

ममोत्कंठा वनेऽस्मिन् वनिता त्वया। दीर्घापाङ्गा सितापांग दृष्टा दृष्टिक्षमा भवेत् ॥ IV. 9 मधुकर मदिराक्ष्याः शंस तस्याः प्रवृत्तिम्। वरतनुरथवासौ नैव दृष्टा त्वया मे ॥ IV. 22. स्थिरयौवना स्थिता ते दूरालोके सुखालोका। 24. सर्वक्षितिभृतां नाथ. etc. also अपि दृष्टवानसि मम प्रियां वने। कथयामि ते तदुपलक्षणं शृणु। 33.

IX. 30. उच्छिखण्डः–उद्गतः शिखण्डः यस्य सः–With his plumage lifted up. वचनं तिरयति–drowns, Lit. screens my voice. मद...तारः–मदेन भ्रान्ते तारे यस्य–with his pupils rolling in intoxication. गोलाङ्गूलः–A kind of a monkey with a dark body, red cheeks, and a tail like that of a cow. कपोलं छुरयति–covers or besmears the cheek. कौसुमेन रजसा–by the pollen of the flowers. Cf. नीता लोध्रप्रसवरजसा पाण्डुतामाननश्रीः। मेघ॰ II. अन...ग्रस्तः–Swallowed by or vitiated by its being ill-timed or at an inconvenient hour! अर्थिभावः–The nature of a supplicant, the condition of begging. He means that a petitioner going anywhere (यत्र तत्र) meets with disappointment from great men whom he approaches, the usual reply being that they have no time or are otherwise engaged and therefore would not attend to them.

IX. 31. दन्त ... दन्तं—दन्तच्छदस्य (अधरस्य) अरुणिम्ना रञ्जिताः कान्तदन्ताः यस्य तद् (मुखं)। वलीवदनः—A monkey. कांपि...पालि–कांपिल्लकप्रसवैः पाटला गण्डपालिः यस्य तद् (वक्त्रं). (The face) the region of the cheek of which is reddish by the flowers of कांपिल्लक. ‘The face of the monkey-lady with the lips open and the reddened teeth exposed, is compared to the pomegranate broken open when completely ripe, the red shining seeds in it standing in the place of the red teeth. The rind of the pomegranate is reddish in certain parts. To this answers this epithet in the compound कांपि...पालि.’ Bh. पाका...कान्ति–पाकात् अरुणं यद् दाडिमं, तस्येव कान्तिः यस्य तद् (वक्त्रं)। प्रिय...करः–प्रियतमायाः करे विश्रान्तः करः येन सः।

IX. 32. कण्डू...क्षणां–कण्डूकाले कुड्मलिते ईक्षणे यस्याः सा–‘Whose eyes closed (in the form of buds) at the time of scratching (कण्डू).’ पर्या ... पवनैः–पर्यायेण व्यतिकीर्णौ (निःक्षिप्तौ) कर्णौ, तयोः पवनैः। जग्धार्धैः–कवलितार्धैः–Half eaten. स्थितिं कल्पयन्–Maintaining her livelihood i. e. feeding her. परिचयप्रागल्भ्यं अभ्यस्यति–Develops or cultivates boldness as regards closer intimacy. He means that by such

services as these the elephant tries to wear off the feeling of reserve or constraint and develops an attitude of mind (for himself as also for his lady) in which they can boldly share each other's company in all the intimacy of attachment.

IX. 33. न अन्तर्वर्तयति (उद्गर्जितं)–Does not roar within in response. आवर्जितैः–Brought together, collected. दान...ननः–दानस्य या ज्यानिः (हानिः), तया विषादः, तेन मुकानां मधुपानां व्यासङ्गेन (distraction) दीनं आननं यस्य सः। ज्यानिः–Decay, loss. प्राण...विधुरः–प्राणसमया वियोगेन विधुरः। स्तम्बेरमः–An elephant.

सान...ध्वनिः–सानन्दाभिः सहचरीभिः समाकर्ण्यमानं मधुरगम्भीरं कण्ठगर्जितं यस्य सः–Whose deep and sweet roar from inside the throat is being listened to with delight by his beloveds. मातङ्गयूथपालः–The leader of the herd of elephants. प्रत्य...रटः–प्रत्यग्रं विकसितानां कदम्बानां संघातस्येव सुरभिः शीतलश्च आमोदः यस्य। एतादृशः बहलः संगलितः मांसलकपोलयोः निष्यन्दः, तेन कर्दमिनौ करटौ यस्य। करटः–The temple of the elephant. समु...निकरं–समुद्दालितेभ्यः कमलिनीखण्डेभ्यः (beds of lotus-plants) विप्रकीर्णाः पर्णानां, कमलानां, केसराणां, मृणालानां, बिसानां, कन्दानां, कोमलाङ्कुराणां च निकराः यस्मिन् तत् (सरः)। अन...हारं–अनवरतं प्रवृत्तं यत् कमनीयं कर्णतालयोः ताण्डवं, तेन प्रचलाः जर्जरिताः ये तरङ्गाः, तैः विततः नीहारः यस्मिन् तत् (सरः) –Which has a mist (of spray) spread in it by the waves set in motion and shattering (one another) on account of the lovely wild dance of the ear-flaps, going on continuously. कर्णताल–A regular flapping of the ear. Cf. उषासि गजयूथकर्णतालैः...विनीतनिद्रः। रघु॰ IX. 71. उत्त्र...रसं–उत्त्रस्ताः (frightened) कुरराः सारसाः (पक्षिणः) यस्मात् तत्। The elephant is श्लाघ्ययौवन 'because he makes proper use of his youth, which is to court and enjoy the company of the fair sex.' Bh.

IX. 34. लीलो...च्छेदेषु–लीलया उत्खाताः मृणालकाण्डाः, तेषां कवलच्छेदेषु–At the end of the chewing of morsels consisting of the fragments of lotus-stalks torn off playfully. पुष्य...सितस्य–पुष्यद्भिः पुष्करैः वासितस्य–Perfumed by the maturing lotuses. गण्डूषसंक्रान्तयः–Transferences of mouthfuls. The picture that the poet draws is of an elephant who transfers mouthfuls of water into the mouth of his mate after she has finished her repast of lotus-stalks! सेकः विहितः–A shower-bath was given. सीकरिणा–full of spray. विरामे–At the end,

when everything was over. अन...पत्रं–अनरालनालं नलिनीपत्रं एव आतपत्रं–An umbrella in the form of a lotus-leaf with a straight (अनराल) stalk. माधव points out his omission in his services to his beloved ; he has forgotten to hold an umbrella of the lotus-leaf over her head ! The verse occurs in the उत्तर० III.

अव...रसं–अवधीरणया नीरसं यथा स्यात् तथा–' In a manner disagreeable through his disregard for me '.

IX. 35. उच्छ्व...शसं–उच्छ्वसितस्य (जीवितस्य) वैशसं (दुःखं)—The cruelty or the misery of life. धिगेव...भावात् (ऋते)—' Fie upon that Beauty which is without (ऋते) i. e. unaccompanied by the marks of thy appreciation (such as a pleased countenance) and thy enjoyment (i e. a feeling of pleasure in thee)–a beauty which thou dost not enjoy and express thy admiration of '. भाव is a feeling while अनुभाव is ' its external manifestation '. According to the poeticians, a certain feeling such as love, is created by certain causes called विभावाः, and the external effects of that feeling are अनुभावाः. Here beauty in Nature is the cause (विभाव) of a feeling of pleasure (भाव) and the pleased or joyful countenance is the effect and external manifestation '. Bh. प्रमोदमृगतृष्णिका—The mirage of joy. अपरत्र–elsewhere than in thee.

व्यञ्जनात्–By some awakening or reviving circumstance. प्रबुद्धः—Revived, re-awakened. आवि...त्कंठः–आविर्भूता मत्परिष्वंगस्य उत्कण्ठा यस्मिन् सः—In whom a longing for my embrace has arisen. परिच्छेदः—निर्णयः–decision, determination.

IX. 36. स्नेहसंज्वरवता (हृदयेन)–Filled with the fever of love. आबद्धवेपथु–आबद्धः वेपथुः यस्मिन् तद् (भयं) । विना...योगात्–Without any cause. त्वद्व्यापदः गणयता (हृदयेन). By my heart which counted upon i. e. tried to anticipate or apprehend calamities. He means that on his friend's account there was always that fear in his heart of imaginary dangers that might beset him. All that feeling is now at rest.

वरं त एव...नास्मि-Although his fears are now at rest, those very moments were certainly better, since he says, he could at

least see his friend Mādhava alive (चेतयमानं), though in that woeful and alarming condition (तथाविधं). But now, without his sight this life is a burden.

IX. 37. वज्रकीलं–' A nail or shaft of adamant.' Life is as painful as this shaft when it has pierced the sides. काष्ठाः–दिशः–Directions. शान्तालोकः–' With its light extinguished'. The light of the world has gone ; the sun has set.—Cf. निरालोकं लोकं etc. Act V. मरणाग्रेसरः—who moves ahead in death.

IX. 38. अति...डनैः–अतिदृढं पीडनं येषु तैः (आलिङ्गनैः) In which there was very firm or close pressing (of the body). उल्ल...स्मयाः–उल्लासितः विस्मयः यासु ताः–glances which betrayed rising wonder. नव... दृष्टयः–नवप्रणयस्य विभ्रमेण आकुलिताः मालत्याः दृष्टयः–Mālatī's glances full of the grace or the dalliance of dawning love. अचरमे वयसि–नूतने वयसि–In its early age.

IX. 39. It is indeed a pity, says he, that a lovely object should reach its acme of perfection or the culmination of its glory, and the next moment be destroyed by the icy hand of Death. The full moon's eclipse, the shattering by the wind of a thick rainy cloud, or the destruction in wild conflagration of an excellent tree laden with fruit are instances to be compared with this sad catastrophe of Mādhava. च—च indicate instantaneous occurrence. घनाघनः–The rainy cloud. घनाघनो मत्तगजे वर्षुकाब्दमहेन्द्रयोः । अमर०. फलेग्रहिः–Yielding or bearing fruit in season. Cf. श्लाघ्यतां कुलमुपैति पैतृकं स्यान्मनोरथतरुः फलेग्रहिः । किरा० III. 60. माल...श्वरः–मालत्याः स्वयंग्राहेण जीवितेश्वरः–The self-chosen lord of Mālatī's life. अपश्चिमः–न विद्यते पश्चिमः यस्य–The last one, which is not followed by another (embrace). पश्चि...र्थितः–पश्चिमायां अवस्थायां प्रार्थितः–Solicited or eagerly desired (by you) in your last (पश्चिम) condition of life.

IX. 40. मयैव समं–Along with me. बन्धुतया निरस्तं– Thrown i. e. offered to you by your kinsmen. निवापसलिलं–The water of libations given to the dead. The epithet पुण्डरीकमुख is suggestive of the पुण्डरीक episode in कादंबरी.

IX. 41. Construe : यत्र प्रियस्य सुहृदः संभवः तत्र ममापि (संभवः) भूयात् । अमुष्य भूयोऽपि अनुसंचरः भूयासम् । अनुसंचरः–A close companion. Cf. गच्छ गच्छसि चेत् कान्त पन्थानः सन्तु ते शिवाः । ममापि जन्म तत्रैव भूयाद्यत्र गतो भवान् ॥ अभिज्ञानं– A sign of recognition. प्रभञ्जनः–A gust of wind. अन...वस्थः– न अपेक्षिता अस्माकं अवस्था यत्र सः– 'In which no regard is shown to my condition.' He means that the wind was cruel indeed in bringing him back to consciousness, only to be tormented by thoughts about Mālatī. He was lulled into peace by this swoon but is now reawakened to suffer. संवदति–Agrees, harmonises.

IX. 42. The one thing that the wind should not have done, says he, was to bring him back to his consciousness. He has emple scope to function elsewhere for the advantage of all those things or creatures that long for his touch or force. शिखिनः कंकोत्कंठान् कलय–Make (कलय) the peacocks full of yearnings for giving out their notes, encourage them to utter their sweet notes. कटोरय–विकासय–Cause them to bloom. व्यथां विनोदयति (सति)–When he was trying to drive away the pang (of separation). A Loc. Abs. construction. संज्ञाव्याधिं विधाय–By causing or inflicting upon him the ailment of consciousness. After the speech of मकरन्द, सुहृ...श्वना, the following verse occurs in some Mss. एते केतकसूनं-सौरभजुषः पौरप्रगल्भांगनाव्यालोलालकवल्लरीविलुठनव्याजोपभुक्ताननाः । किं चोन्निद्रकदंब-कुड्मलपुटीधूलीलुठत्सद्पद–व्यूहव्याहतिहारिणो विरहिणः कर्षन्ति वर्षानिलाः ॥.

IX. 43. विक...पांसुना सह - Along with the pollen of the collection (निकुरंब) of the blooming Kadamba flowers. सुसमाहितः– Quite proper. प्रिय...मूर्तिः–प्रियतमास्तनयोः उत्साहः, तेन दुर्ललिता मूर्तिः यस्याः– Fondled i. e. worn constantly through fondness, on the prominent region of her bosom. दुर्ललित–Badly fondled and therefore spoilt in likings or tastes, so much so that the thing or person likes no one else but him who has fondled it. अनङ्गमन्दिरांगन–The courtyard of the temple of Madana.

IX. 44. मुग्धे ..वाय–मुग्धेन्दुवत् सुन्दरं यत् तदीयं मुखं, तस्य अवलोके सति हेलया (शृङ्गारचेष्टया) विशृंखलं (unrestrained) यत् कुतूहलं, तस्य निह्नवाय (concealing, hiding). तोषं ततान–caused i. e. gave pleasure. विषमग्रथितः–woven unevenly.

IX. 45 त्वराप्रस्तावः–' Occasion for hurry. ' He means that in such a critical condition of his life, she should hasten to save him and should not prolong the joke of concealing herself from his sight.

IX. 46. निष्प्रत्यूहाः–निर्विघ्नाः–अप्रतिहताः Irresistible. देहो...रवः–देहोद्दाहस्य व्यसनेन (दुःखेन) गुरवः (महान्तः)–Powerful on account of the agony of the severe burning of the body. प्रगुणं Effective, efficient. परिष्वंगकल्पः–परिष्वङ्गात् ईषत् ऊनः– Slightly less than i. e. almost like (my own) embrace. The form is obtained by the addition of the termination कल्पप् in the sense of ईषदून ' slightly less than '.

IX. 47. आन...नानि–आनन्देन मिश्रस्य मदनज्वरस्य दीपनानि. which kindled the fever of love mingled with joy. गाढा...वन्ति–गाढानुरागस्य रसः स विद्यते येषां तानि । स्नेहाङ्कनानि–Indications or marks of affection. गतागतानि– Frequent comings and goings. ' It is not necessary to restrict the term to such गतागतानि only as are indicated in the play. It may well be supposed that Mādhava refers also to several other occasions, when while enjoying each other's company, they transferred it to one another. ' Bh. स्नेहं वहतः–carrying i. e. serving as a proof of Mālatī's love. V. L. स्नेहस्य हस्तलाभः, or स्नेहस्वहस्तस्य लाभः । स्नेहस्वहस्त should be taken to mean ' one's own recognition (sign or proof) of love '. मालतीस्वहस्तलाभ is a recognition or sign from Mālatī. ' Bh. करवालः–sword.

IX. 48. The union of the moon-light with the bed of night-lotuses is a glorious event to be hailed with joy. Why then should clouds intervene to destroy the charm ? Similarly Mādhava's union with Mālatī was an event of rejoicing, had not fate intervened to separate them. राम...संगता–United for the heightening of Beauty. सुकृतं...स्तु—Let the fair accomplishment last. It is nothing but vandalism to destroy it. अका...ततिः–अकालमेघानां विततिः–The row of untimely black clouds. व्ययूयुजत्. Aorist III sing वि + युज् causal. ' separated, disunited. '

IX. 49. उग्रा...क्रान्ता–' overpowered i.e. veiled by the tail of the comet, ' or ' seized by Ketu. '

IX. 50. निर्माणं–The creation viz. the beautiful person of Mālatī. आवत्सलालनीयं—Fit to be cherished or treated with regard or tenderness. मा उपगाः–Do not go. Aorist II Sing. of उप + गम्, with the augment dropped. पुतनात्वं–The nature of a demon. शिवतातिः–कल्याणकरी–Propitious, kind. सुराभिणः कुसुमस्य नैसर्गिकी स्थितिः मूर्ध्नि सिद्धा, न तु (तस्य) मुसलैः अवताडनानि । नैसर्गिकी स्थितिः– Its natural place. मुसलैः–With wooden clubs or pestles. V. L. न चरणैरवताडनानि । The last two lines occur in the उत्तर० I.

IX. 51. अकरिष्यत्–Conditional III Sin. ' She would have done. ' परिपन्थिनी—विरोधिनी–' obstructing, standing in the way as an obstacle '.

IX. 52. गुरुचर्या–Service done to the teacher. तन्त्र—Magic or mystical rites practised for the attainment of superhuman power. योगः—Meditation ; Concentration of the mind. अभियोगः–अभ्यासः–Practice. आक्षेपिणी सिद्धिः–The accomplishment (सिद्धि) of the superhuman power which enables one to withdraw or fly away in the air with another.

IX. 53. तामसः वैद्युतश्च भीमः व्यतिकरः–' A frightful blending of darkness (तामस) and lightning flashes (वैद्युत). उपहतचक्षुर्वृत्तिः–Which has overpowered the perceptive function of the eye, which dazzles the sight.' It seems when Saudāminī flew into the sky, she created by her miraculous power an appearance of blinding darkness relieved by flashes of lightning in between. योगीश्वरी–The mistress of the Yogis.

अर्थो अनर्थो वा–' Whether this is good or evil.' ' Whether it is good that माधव is taken away or that he will meet with the same fate as मालती.' प्रमुग्धः–Bewildered, at a loss to know.

IX. 54. अस्तोकविस्मयं–अस्तोकः (अनल्पः) विस्मयः यस्य–Full of great wonderment. अप...वृत्तं–With the past events totally forgotten. उद्भूत...जर्जरं–उद्भूतं नवं भयं (माधवापकारशङ्काकृतं) तेन ज्वरेण जर्जरं (जीर्णं) –Shattered by the fever of the new fear (of danger). एक...मोहं–एकक्षणे एव त्रुटितः घटितश्च प्रमोहो यत्र–Where the bewilderment or in-

fatuation terminates (त्रुटित) and develops at one and the same moment. मालतीलाभसंभावनया त्रुटितो माधवापकारसंभावनया घटितः। आन...लत्वं-आनन्देन शोकेन च शबलत्वं-Distracted or divided (Lit. variegated) by the (contradictory) feelings of joy and grief. अस्मद्वर्गेण सह-With our friends.

The Act is called मालत्यन्वेषणं ' or the search of Mālatī.'

Act X

X. 1. प्रतिमुहूर्त०–मुहूर्ते मुहूर्ते प्रतिमुहूर्तं विशेषेण रम्याणि । चाटूनि–her endearing words.

X. 2. Here is a very beautiful picture of childhood which recurs in the Uttar. Act IV. अनियतरुदितस्मितं and all other accusative endings are adjectives qualifying वदनकमलकम्. Cf. with this the exquisite description of childhood by Kālidāsa आलक्ष्यदन्तमुकुलाननिमित्तहासैरव्यक्तवर्णरमणीयवचः-प्रवृत्तीन् । अङ्काश्रयप्रणयिनस्तनयान्वहन्तो धन्यास्तदङ्गरजसा मलिनीभवन्ति ॥ शाकु० VII. 17. दैवदुर्विनयः the perversity of fortune. उपस्थि...त्सवः–आदौ उपस्थितः पश्चादस्तमितः महोत्सवः यस्मिन् सः (जीवलोकः).

X. 3. अभिनव०—With the lovers it means 'enjoyable through fresh love"—अभिनवेन रागेण रसः यत्र while with लवलीलवङ्गयोः–We should dissolve thus अभिनवौ रागरसौ ययोः । राग and रस referring to the colour and sap of the plants. This way of dissolving the compound is equally applicable to मालती and माधव. महावात्या–वात्या is वातानां समूहः formed from वात + य according to पाशादिभ्यो यः । पाणिनि IV. 2–49. दृढवज्र...श्चलम्–दृढेन वज्रलेपेन प्रतिबद्धं अतः निश्चलम्–unshakable because secured with a strong adamantine glue. उज्जिहान–Pres. part. of उद् + हा to go. ऊर्ध्वं गच्छत् ।.

X. 4. The words are applicable to both the उपमान and the उपमेय. मलीमस is formed from मल + the possessive affix ईमस–मलः अस्य-अस्तीति । पाणिनि V. 2–114. प्रगुणीकृतानि–प्रगुणो गुणो येषां तथा संपद्यमानानि कृतानि । Developed, caused to grow.

X. 5. Like an ivory-doll excessively fondled by children, Mālatī was fondled by her. वरे स्थापिता–स्थिरीकृता परिणयात् united to a bridegroom, married to him.

X. 6. With this compare the day-dreams of king तारापीड in Bāṇa's Kādambarī. अकारणं स्मेरं अत एव मनोहरं आननं यस्य । परिवृत्तं भाग्यं यस्या साः–One whose fortune is turned—who has suffered a reverse of fortune. स्तनंधयः–स्तनं धयतीति. निःसहा...द्दहनेन । V. L.

नि:सहास्मि जीवितोद्वहनसाहसेन–I am fatigued by this rash deed of bearing my life. अवधूय–Lit. having shaken—i. e. flinging myself.

X. 7. The common belief is that our actions (कर्म) decide our future, and accordingly we go diverse ways—hence there is no hope of union with the loved ones even after death. मधुमती ...मेखलो–मधुमतीस्रोतसा संदानित: (girt round) अत एव पवित्रा मेखला (Skirts, slopes) यस्य ।. विटङ्क:–विटङ्क उन्नते देशे इति रत्नकोश: । Com. A precipice. X. 9. सुवर्णबिन्दु is the name of a famous Shrine of Śiva, for the identification of which vide Intro.

X. 10, 11. In a refreshing variety of similitudes the poet brings out the strangeness of the situation where joy and pain are blended together. असिपत्र is sword-blade; it may however be taken to mean the plant which has leaves like sword-blades; for असिपत्रवन is the name of a hell where the trees has leaves as sharp as swords. Cf. the Com. असय: खड्गा: पत्राणि यस्य वृक्षस्य । आसार–Shower. अनभ्र: सुधावर्ष:—A shower comes from clouds—but here the shower of heavenly nectar descends from an unclouded sky. The expression is similar to expressions like द्यूतं हि नाम नरस्य **असिंहासनं राज्यम्** or अचतुर्वदनो ब्रह्मा etc. व्यतिकर, संभेद and संवलन convey the same idea—blending, mixing. " लोकालोक is the name of a mythical mountain, dividing the visible world from the regions of darkness. The name has reference to the mythical conception that the लोकालोक is a round chain of mountains, surrounding like a wall the earth, conceived to be flat like a disc, within which wall the sun and all the heavenly bodies move, and beyond which pervades entire darkness. " S. P. Pandit on रघु० I. 68.

X. 12. उपराग–' An eclipse.'

X. 13. प्रवासम्—This is explained as प्रवास: परहस्ते च परदेशेऽपि कथ्यते । इति नानार्थ: Com. Hence somehow reserved from *"evil hands"*. को नाम etc.—The line recurs in उत्तर० VII. 4. Cf. अथवा भवितव्यानां द्वाराणि भवन्ति सर्वत्र । शाकु० I. 15. X. 14. अनन्तरं V. L. अन्तरितां who disappeared because of the alarm given by the woodlander

She hastily flew to where Bhūrivasu was, to assure him that Mālatī was safe. Mādhava had no knowledge of her sudden movement. चिरः स्फुरम्–चिरनिरुद्धः (Long obstructed or choked) यः निश्वासः तेन निस्फुरम् i. e. निश्चलम्.

X. 15. वितत...पयोधरम्–विततश्वासस्य दीर्घश्वासस्य उन्नाहेन उद्गमेन प्रणुन्नौ पयोधरौ यत्र तद्। Her heart has its twin breasts heaving (प्रणुन्नौ = प्रेरितौ) through the recovery (उन्नाह) of her breath which is prolonged. जगद्धर reads मंदानि विततश्वासा नासा etc. निजप्रकृतौ स्थितम्–(Her eyes) recover their natural expression. The simile in the last line and the whole description remind us of विक्रमोर्वशीय I. 5, 6, 7 where Urvaśī's recovery from swoon is beautifully described. X. 16. अग्निमुखे V. L. अग्निचये. The pile of burning fire. गुरु...स्मयः–गुरुः संमदः विस्मयश्च यस्य सः X. 18. तुहिन...शीतलैः–तुहिनसंग इव शीतलैः Cool like the contact with snow. or तुहिनसङ्गेन इव शीतलैः ।. उपादेयः—Acceptable ; life in the absence of his love was a burden, but it is no longer so now. मनोर...र्शने—मनोरथं अतिक्रान्तं दर्शनं यस्याः—Whose sight was beyond hope or thought i.e. the idea of seeing her was not to be entertained even in one's hopes or thoughts.

X. 19. कपाल...पदः–कपालकुण्डलायाः रोषात् दुर्जातं (evil) मालत्यपहरणरूपं or कपालकुण्डलायाः रोषः एव दुर्जातं तस्मात् जनिता आपद् येषाम् ।. कृच्छ्रात्—From the calamity. निर्बंधात्—Through the persistence i. e. resolute efforts of सौदामिनी.

विजृम्भितं–Result, consequence. पुनरुक्तदारुणस्य–पुनरुक्तं दारुणं (cruelty, severity) यस्य–Whose cruelty was repeated ; Mālati was twice on the verge of death.

X. 20. भूरिजन...रिणी–भूरिजनस्य जीवितदानेन यः पुण्यसंभारः तं धारयति एतादृशी—Who bears or possesses a store of merit arising from her giving life to many.

X. 21. स्पृहणीयसिद्धिः–We are told in the very first act how सौदामिनी had attained such miraculous powers. Cf. भगवति सा सौदामिनी अधुना समासादिताश्चर्यमन्त्रसिद्धिप्रभावा श्रीपर्वते कापालिकव्रतं धारयति । अति...सत्वैः–बोधिसत्वान् अतिक्रान्तानि तैः ।. बोधिसत्वाः जीमूतवाहनादयः तानपि

अतिक्रामन्ति तैः तेषां एकैकजीवनात्त्वया त्वनेकजीवनात् इत्याशयः । यद्वाबोधिसत्त्वो बुद्धविशेषः । तदतिक्रमवर्तिभिः ।. A बोधिसत्त्व is one who has knowledge (बोधि) for his essence. It is a rank attainable by the performance of pious and benevolent acts through a number of births and leading to the attainment of the rank of the supreme Buddha. पुराप...बीजं–पुरापरिचयेन प्रतिबद्धं बीजं यस्य तत् । विजृम्भितम्–चेष्टितम्–her conduct is implicitly compared to a plant the seed whereof was sown in their former familiarity. उद्गत...शालि–उद्गतानि भूरीणि फलानि तैः शालते तत्—Which has borne abundant fruit.

X. 22. Even the चिंतामणि–the gem that grants one's wishes –requires one to exert oneself, even if it be only to express one's wish.

आस्तिचा...महाप्रकरणम्–A very typical instance of the self-consciousness of our poet. We may regard this as the poet's own opinion about his performance. प्रकरण of course means both "a course of events" as also a species of dramatic writing going under that name. इतरे...त्मा–इतरेतरापत्ययोः सम्बन्धः आत्मा यस्य । वस्तुवृत्तम्–वस्तुनः वृत्तम्–There is such a great disparity between the course of events and the words of the noble dame. For Bhūrivasu had actually given away his daughter Mālatī to Nandana. नन्दनोपग्रहात्–उपग्रह is both conciliation or favourableness as also the demon Rāhu. आवकावस्था—In the days when we were आवक i. e. pupils. प्रधानप्रकृतिकोपः–By प्रधान we understand the principal element in the Body politic viz. the king and by प्रकृति we understand a minister. Bhandarkar however takes प्रधानप्रकृति to refer to नन्दन the minister, the chief element (प्रकृति) of the state. Others however refer this to the king who is the chief constituent of the state. अहो संवरणम्–This is quite consistent with the character of an astute politician described in the I act: तटस्थः स्वान् अर्थान् घटयति च मौन च भजते । संस्तुता...ण्यः–संस्तुतं (what is well-known, familiar to one's mind—) अपलपन्ति ताः ।

X. 24. मदुपक्रमैः—By my devices or schemes. निष्णातः–निःशङ्कः विहितः । नृपनन्दनौ अतिप्रीतौ विहितौ । अतः एव निःशङ्कता । or it may mean "skilfully brought about".

X. 25. This is the भरतवाक्य the epilogue which pronounces blessings on the audience. घनः...प्रमोदाः। घना या बन्धूनां बान्धवानां च गोष्ठी तत्र प्रमोदः यासाम् – Taking great delight in the constant (घना) society of their kinsmen, relatives and friends or घनो बन्धुबान्धव-सुहृद्गोष्ठीषु प्रमोदो यासाम्। In some ms. the भरतवाक्य is given as follows. शिवमस्तु सर्वजगतां परहितनिरता भवन्तु भूतगणाः। दोषाः प्रयान्तु शान्तिं सर्वत्र सुखी भवतु लोकः॥

Appendices.

APPENDIX A

Bhavabhūti repeats himself :—*Full-verses*

मालती॰ I. 27=उत्तर॰ VI. 12; मालती॰IV. 7=उत्तर॰ IV. 15;
मालती॰VIII. 3=उत्तर॰ I. 34; मालती॰IX. 6=उत्तर॰ II. 21;
मालती॰ IX. 12=उत्तर॰ III. 31; मालती॰IX. 14=उत्तर॰ I. 31;
मालती॰ IX. 20=उत्तर॰ III. 38; मालती॰IX. 34=उत्तर॰ III. 16;
मालती॰ X. 2=उत्तर॰ IV. 4; मालती॰IX. 6=महावीर॰V. 41

Half-verses and quarter-verses.

मालती॰ II. 4=उत्तर॰ III. 4; मालती॰ V. 19=उत्तर॰ II. 29;
मालती॰ VI. 8=उत्तर॰ I. 36; मालती॰IX. 9=उत्तर॰ I. 18;
मालती॰ IX. 24=उत्तर॰ II. 20; मालती॰IX. 50=उत्तर॰ I. 14;
मालती॰IX.53,X.8=उत्तर॰ V.13; मालती॰ X. 13=उत्तर॰VII. 4;
मालती॰ V. 32=महावीर॰II.31; मालती॰ V. 9=महा॰ II. 44;
मालती॰ IX. 24=महावीर॰V. 42.

We further find the following verses common to उत्तर॰ and महावीर॰

उत्तर॰ I. 8=महा॰ IV. 33; उत्तर॰ I. 15=महा॰ I. 42;
उत्तर॰ I. 22=महा॰ IV. 51; उत्तर॰ II.20,21=महा॰ V.40,41;
उत्तर॰ IV. 20=महा॰ I. 18; उत्तर॰ IV. 29=महा॰ III. 29;
उत्तर॰ VI. 9=महा॰ II. 41.

The following half-verses recur in the उत्तर॰ and महावीर॰
उत्तर॰ I. 13=महा॰ IV. 27; उत्तर॰ I. 16=महा॰ I. 19.
उत्तर॰ I. 17=महा॰ I. 57; उत्तर॰ VI. 9=महा॰ I. 14.
उत्तर॰ VI. 21=महा॰ II. 46.

APPENDIX B

A list (by no means exhaustive) of obscure or rarely used words in his plays :—

मालतीमाधव—१ पारिप्लव, २ संस्त्याय, ३ कूटपाकलः ४ डम्बर, ५ मैरेय, ६ निकुरुम्ब, ७ जलार्द्रा, ८ जाङ्गल, ९ उरल्लि, १० प्रेतरङ्क, ११ कीलाल, १२ फेरव, १३ रसोन, १४ निशुम्भ, १५ तापिच्छ, १६ प्रतिमल्ल, १७ सांराविणं, १८ साट, १९ कटपूतना, २० कुट्टाक, २१ विघस, २२ कङ्काल, २३ उच्छोफ, २४ विकिर, २५ कोयष्टिक, २६ टीकते, २७ शिम्बि, २८ दात्यूह, २९ डिम्ब, ३० गोलाङ्गूल, ३१ वलीवदन, ३२ ज्यानि.

उत्तररामचरित—१ धिनोतु, २ कडार, ३ आरकूट, ४ परिमन्तूयितम् ५ मृषोद्यम्, ६ तौर्यत्रिक, ७ वैशस, ८ विकर्तन, ९ क्रकच, १० प्रचलाकिन्, ११ कुम्भीनस, १२ प्रतिसूर्यक, १३ भल्लूक, १४ अनोकह, १५ संहनन, १६ पुट-पाक, १७ हायन, १८ सर्पिष्मत्, १९ मण्डम्, २२ धौर्यधर.

महावीरचरित—१ वैकङ्कत, २ वैकर्तन, ३ शुण्डार, ४ कलिल, ५ अनुप्लव, ६ परिष्कंद, ७ निसुम्भ, ८ खुरली, ९ काण्डीर, १० काण्डपृष्ठ, ११ धवित्र. १२ घस्मर, १३ प्रतिभुव.

So also he is fond of using obscure grammatical forms and derivatives such as :—१ ऐदंपर्य, २ रामणीयक, ३ कल्याणताति ४ शुभताति, ५ अरिष्टताति, ६ मित्रधेय, ७ स्वयंग्रह, ८ सनाभयः, ९ वृषस्यन्ती, १० पुरंध्रीसध्रीचा, ११ आत्महितावधारणचणैः etc.

APPENDIX—C.

METRICAL TABLE.

Number of Syl-lables	Name of the Metre	Where employed	Total	Measure
8	अनुष्टुप्	I. 8, 12, 13; III. 1; V. 12, 21, 33; VI. 11; IX. 41, 51, 52; X. 4, 7, 19, 22.	15	पञ्चमं लघु सर्वत्र सप्तमं द्विचतुर्थयोः। गुरु षष्ठं च पादानां चतुर्णां स्यादनुष्टुभि ॥
11	इन्द्रवज्रा	I. 4, 5, 33; III. 4, 11; IV. 5; VI. 1, 13.	8	स्यादिन्द्रवज्रा यदि तौ जगौ गः।
11	उपेन्द्रवज्रा	I. 10;	1	उपेन्द्रवज्रा जतजास्ततो गौ।
11	उपजाति	III. 3; IX. 27;	2	स्यादिन्द्रवज्रा यदि तौ जगौ गः। उपेन्द्रवज्रा प्रथमे लघौ सा। } इत्यनयो रुपजातिः।
11	रथोद्धता	VIII. 3; IX. 21; X. 18.	3	रान्नराविह रथोद्धता लगौ।
11	शालिनी	VI. 18; IX. 37.	2	मात्तौ गौ चेच्छालिनी वेद लोकैः।
12	द्रुतविलम्बित	III. 10; IV. 7; VIII. 11; X. 16.	4	द्रुतविलम्बितमाह नभौ भरौ।

12	वंशस्थ	VII. 1; X. 6.	2	जतौ तु वंशस्थमुदीरितं जरौ ।
13	प्रहर्षिणी	I. 37, 38; III. 17; IV. 1; V. 3, 25; IX. 14.	7	म्नौ ज्रौ गस्त्रिदशयतिः प्रहर्षिणीयम् ।
13	मञ्जुभाषिणी	I. 39; II. 4; III. 7; V. 8; IX. 9, 43, 48.	7	सजसा जगौ च यदि मञ्जुभाषिणी ।
14	वसन्ततिलका	I. 6, 9, 18, 19, 20, 21, 23, 25, 26, 29, 32, 34, 40; II. 8; III. 5; IV. 8; V. 27, 32; VI. 4, 8, 9, 12, 13, 14, 17, 20; VII. 2, 3, 4; VIII. 4, 5, 8, 12, 14; IX. 1, 2, 3, 13, 22, 31, 36, 40, 44, 47, 50, 54; X. 1, 9, 20, 21.	50	उक्ता वसन्ततिलका तभजा जगौ गः ।
15	मालिनी	I. 22, 24, 27, 28, 41; II. 9; III. 8, 14, 16; IV. 10; V 1, 16; VIII. 1, 13; IX. 5, 6, 24, 28, 53; X. 8.	20	ननमयययुतेयं मालिनी भोगिलोकैः ।
17	पृथ्वी	III. 13; VIII. 7; IX. 35, 38.	4	जसौ जसयला वसुग्रहयतिश्च पृथ्वी गुरुः ।
17	मन्दाक्रान्ता	I. 3, 15, 35; II. 5; III. 12; IV. 2, 20; VI. 2; VII. 5; VIII. 2; IX. 20, 25, 26, 46; X. 5.	15	मन्दाक्रान्ताम्बुधिरसनगैर्मो भनौ तौ गयुग्मम् ।

Number of Syllables	Name of the Metre	Where employed	Total	Measure
17	नर्दटक	V. 31; IX. 18.	2	यदि भवतो नजौ भजजला गुरुनर्दटकम्।
17	शिखरिणी	I. 14, 16, 30, 31; II. 1, 3, 7, 11, 12, 13; III. 9; IV. 3, 4, 6, 9; V. 30, 34; VI. 7, 15: IX. 8, 29, 45.	22	रसै रुद्रैश्छिन्ना यमनसभला गः शिखरिणी।
17	हरिणी	I. 17, 36: II. 2; III. 2; V. 5, 26; VI. 6; IX. 10, 11, 12, 15, 42.	12	नसमरसला गः षड् वेदैर्हयैर्हरिणी मता।
19	शार्दूलविक्रीडित	I. 2, 7; V. 2, 7, 9, 10, 11, 13, 14, 18, 19, 22, 24, 28, 29; VI. 3, 5, 19; VIII. 6, 9, 10; IX. 7, 15, 16, 17, 32, 33, 34, 39; X. 23, 24, 25.	32	सुर्याश्वैर्यदि मः सजौ सततगाः शार्दूलविक्रीडितम्।
22	स्रग्धरा	I. 1; V. 4, 6, 16, 17; IX. 30.	6	म्रभ्नैर्यानां त्रयेण त्रिमुनियतियुता स्रग्धरा कीर्तितेयम्।
10/11	वियोगिनी	X. 19.	1	विषमे ससजा गुरुः समे सभरा लोऽथ गुरुर्वियोगिनी।